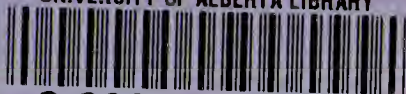


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Teacher's Resourcebook

NEW VOICES 3

in Literature, Language, and Composition



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Teacher's Resourcebook

NEW VOICES 3

in Literature, Language, and Composition

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Introduction

In our high schools are legions of students, ranging from dull to bright, who are indifferent or even hostile toward their English classes. Students in general tend to react more to their teacher than to the subject or the textbook. Their reactions are generally more subjective than objective, more emotional than rational. Yet these students may have considerable potential for developing intellectual interests. The problem for teachers is, of course, how to motivate students toward such interests.

The *NEW VOICES* students are likely to concern themselves with questions about their teachers, such as: Do my teachers care about me? Do they really expect me to learn? Are they boring or interesting? Do they talk too much? Will they let me do the work I want to do? Are they willing to give me special help?

Teachers, in turn, are concerned about their students and often raise even more specific questions: What will keep students' attention on the lesson? How can I entice them to want to read? How can I induce them to recite willingly and comfortably? What kinds of activities will get students involved and give them a sense of accomplishment? What examples will show them how to work? How can I persuade them to take pride in language? What kinds of criticism will they accept, and how much? How can I persuade them to believe me?

To be the greatest source of motivation, you, the teacher, may well proceed from the premise that your students originally wanted to learn, but for one reason or another have become discouraged—even geared to failure. Your task, then, is to supply opportunities instead of barriers, encouragement instead of punishment, and a feeling of security rather than of apprehension.

It is obvious that education cannot be forced upon unmotivated students. To succeed in teaching them, you need to be able to convey key understandings: that “English” can be satisfying; that the primary purpose of much nonfiction and of all fiction is to provide enjoyment; that the standard dialect used at home is complemented and not supplanted by the English learned in school; that the scheduled daily activities are designed for the students themselves and depend on their contributions. When the classroom activities are based on such positive understandings, the English class can become rewarding and even exciting. The *NEW VOICES* philosophy is based upon these understandings.

The Program

Although it is second to the teacher in importance, the textbook is a chief motivating factor in the classroom. Today's English teachers generally agree that students learn more efficiently when English is taught as a unified, interrelated whole. To deal with phases of the subject in isolation has proved to be virtually meaningless for many students and ineffective for teachers.

NEW VOICES IN LITERATURE, LANGUAGE, AND COMPOSITION draws together basic aspects of the secondary English curriculum. In each book, fundamental skills in literature, grammar/usage/mechanics, language, composition, and reading development are coordinated in a year's program of approximately thirty-two lessons. Skills and concepts taught in the five major strands (called "programs" in the list of Instructional Outcomes) are reinforced in the *Media Program*. Finally, the *Evaluation Program* assesses the extent to which students have mastered the skills/concepts presented in the textbooks. Two major types of lessons are found in each *NEW VOICES* textbook: (1) lessons stemming from core literature selections and (2) *Focus* lessons. Each lesson has as its goal the teaching of a specific skill in literature, grammar, reading, language, or composition, or it may treat a topic of specific interest (such as propaganda in advertising or using the library). Augmenting reading, writing, oral/aural, and usage skills are two types of lessons devoted exclusively to visual skills: (1) photo essays, and (2) Interludes, which comprise readings and/or illustrations inserted simply for the reader's pleasure and contemplation. At the end of most literature lessons there is the *Bookshelf*, an annotated bibliography of books thematically or topically related to the core selection and appropriate to the student's age group.

The literature selections that give rise to "English" skills constitute a large majority of the lessons in the student's text. Each of these selections, with the exception of the poem clusters (which treat themes rather than skills), is accompanied by a *Forestudy* and a *Follow-Up*. Each *Forestudy* and *Follow-Up* implements one or several of the skills outlined in the list of Instructional Outcomes on pages 179-187 of this *Resourcebook*. These skills (boldface side headings) are introduced, illustrated, and reinforced in the practices. The "Lesson Checkup" and "Lesson Extension" sections of each *Resourcebook* lesson indicate where skills are reinforced in the *Evaluation* and *Media* programs, respectively.

The discussion questions following each selection are designed to stimulate thought and discussion, not to test recall. Long-term assessment is provided by the Achievement Test. (See *Resourcebook* page 123.)

Teaching *NEW VOICES*

As you teach each lesson, we suggest that you keep in mind these assumptions, upon which the entire *NEW VOICES* program is based:

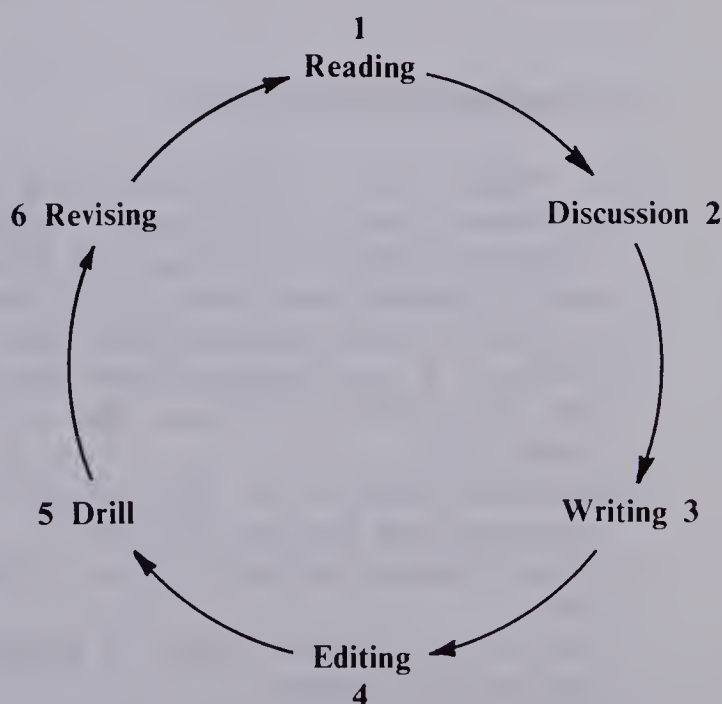
1. The student tends to live a day at a time and is frequently absent. (All work may be done in class. Homework is not a prerequisite.)
2. Students may dislike literature, but the experiential sophistication which they bring to class (and which frequently exceeds their reading ability) often equips them with sufficient insight to understand what they read. (To help students overcome reading weaknesses, we have footnoted difficult terms. Terms that may not have yet found their way into students' recognition vocabulary have been indicated by degree signs and included in the *Dictionary* at the back of the text.)
3. The student responds to aural stimuli and often prefers having the teacher read the literature aloud. (Oral reading contributes to skill in silent reading and has the additional advantage that all class members begin and finish the reading simultaneously.)
4. The student responds to visual stimuli. (Hence, the photo essays, the *Media Program*, and the extensive art in the text. The art "talks back and forth" with the selection and can well be used whenever possible to stimulate discussion.)
5. When allowed to read books of his/her own choice, the student demonstrates

- enthusiasm for a weekly “library” day. (The *Bookshelf* at the end of most literature lessons can be helpful here. In addition, the use of paperbacks makes it possible to assign an exceptionally popular book for class reading.)
6. The student is likely to make minimum use of isolated language concepts and prescribed rules. (Concepts and rules must have carry-over value, be of “use” in everyday life.)
 7. The student is impatient with lengthy, detailed text explanations/exercises and has no appetite for technical terms *per se*. (Technical terms are kept to a minimum, both in the lessons and in the *Resourcebook*.)
 8. The student is handicapped because of a limited vocabulary. (In addition to the *Dictionary* and the footnotes, each *NEW VOICES* text has language and reading development lessons designed to build vocabulary.)
 9. The student often has difficulty in writing. (In each *NEW VOICES* text, writing assignments are practical and interesting to complete. Many lessons emphasize group work and editing activities that help remove some of the anxiety students feel about writing.)
 10. The student has a limited capacity for developing and organizing ideas. (The *Focus* lessons on composition provide practice in the systematic development of ideas.)
 11. The student sometimes shows a keen interest in special projects. (Individual text lessons and this *Resourcebook* contain many suggestions for projects that have proved popular with students.)

These eleven assumptions underlie all of the lessons in *NEW VOICES*.

In the creative teaching of any English class, whether the method be planned or spontaneous, you will be interrelating the five functions of language: *critical thinking, speaking, listening, reading, and writing*.

An effective method with any class at the beginning of the year, and with an especially slow class at any time, is to lead the students through what is called “the read-speak-write cycle” (R-S-W cycle):



1. You read to the class—or the class reads from prepared mimeographed material—a brief, unfinished conduct case or problem story that ends with a dilemma. Your role is merely to set up and define the problem, no more.

2. The class discuss the alternate courses of action to solve the problem satisfactorily, carefully considering the consequences of each course.
3. The students write the solution.
4. As the students write, move among them, quietly marking their composition problems according to the *Resourcebook* code. At the same time, list on a note pad recurrent problems. The students should correct their work as they write.
5. As soon as the students complete their rough drafts, list the common problems on the board for discussion, and provide a brief drill. The students then complete the editing of their own work. A final draft ordinarily is not prepared, though several of the edited papers may be read aloud.
6. On occasion, when students prepare a final draft, their writing should reflect what they have learned about the conventions of capitalization, punctuation, and spelling. In addition, they should be able to use essential revision techniques: addition, subtraction, rearrangement, and substitution. Such revision can best take place after the teacher has read the paper, noted the problems, and returned the paper for follow-up work. Another unfinished conduct case or problem story is read on another day, and the R-S-W cycle is repeated.

This cycle has several advantages. Critical reading and writing are strongly motivated. All five language functions are combined within a relatively brief but complete series of activities. The student receives language guidance at the time that he/she needs it more urgently, with the result that he/she learns more readily. You can do considerable correcting of papers during the class hour. A repetition of the cycle produces cumulative benefits.

Teaching English to hard-to-motivate students demands patience and equilibrium. It requires that the students be respected and encouraged to develop self-respect and self-confidence. Creative teaching imaginatively taps each student's latent capacity to be creative, inquisitive, resourceful. Creative teaching means trying innovative methods and breaking with traditions by avoiding ritualistic routines. It is hoped that the *NEW VOICES* program will assist you in such teaching.

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Rationales for the Instructional Programs

Literature

The literary experience is the transaction between a reader and a literary work to which he/she responds. In secondary school especially, the study of literature must promote and enrich that transaction, make it enjoyable, and encourage its growth.

A literature program based solely on the corpus of literary knowledge—terminology, history, criticism, biography—encourages the acquisition of that knowledge, not the reader's active participation in a literary experience. The thoughts and feelings of the reader are ignored. On the other hand, a program based exclusively on the psychology of the reader is unlikely to develop literary sophistication because it ignores literary knowledge. A literature program must focus on the transaction between reader and text to provide an effective and desirable balance.

The literary transaction involves six closely related kinds of thinking. Although these thinking processes overlap one another, the teacher of literature encourages student involvement in each kind at a level suitable to the student's ability and experience.

The process begins with a *response* to the work. The form of the response may vary from a simple visceral reaction to an extended interpretive statement. But no matter what form the response takes, students can learn to state their responses openly and honestly—and to perceive and accept them as starting points.

Having responded, students attempt to *comprehend* their responses. They learn to account for their response by identifying what, in the work or in themselves, might have produced their responses.

The third step is the *sharing* of responses. Consideration of others' reactions to a literary work yields greater insights into the work and a better understanding of oneself and others.

The fourth step—virtually inseparable from the third—is the *clarification* of responses. Clarification results from the reconsideration of one's initial response and explanation in the light of others' responses and explanations. It is at this point when students modify their perceptions and their responses that growth occurs.

The fifth operation is *extension*—going beyond the text to consider alternative solutions to the problem(s) posed by the writer. Here students learn to examine the ways in which their perceptions of reality differ from those of the writer—and perhaps from those of characters in the work. Extension also involves considering the work in the context of related works.

Finally, students are encouraged to make *moral, ethical, and esthetic* judgments. Discussion of a work makes students aware of the author's view of the world, concept of world order, and esthetic sense. Students can discuss and evaluate these views.

Although few experiences with literature divide neatly into discrete steps, productive lessons at every level include most of them. More proficient students

will, of course, handle more sophisticated material in more mature ways. But at each level, from the 9th to the 12th grade, the process is essentially the same: focusing upon the transaction between a reader and a literary work and encouraging the development of literary pleasure, sensitivity, and judgment.

Reading

Students who complete sixth grade, normally have mastered the skills necessary to identify words. Most have internalized phonics rules and have acquired some ability in applying word-analysis rules. They are, in short, *competent decoders*. Yet many of these same students are *incompetent readers*, for they are unable to extract meaning from text. They simply do not *comprehend* what they read.

The *NEW VOICES* reading program works to correct this situation. To achieve its goal—to make secondary school students increasingly proficient readers—the program focuses on the development of comprehension* skills.

An effective reading program for secondary schools provides instruction in three areas:

1. Vocabulary acquisition
2. Comprehension at three levels: literal, inferential/applicative, and judgmental/evaluative
3. Reading efficiency (study skills)

Although vocabulary acquisition and reading efficiency can be viewed as sub-skills of comprehension—both provide the student with skills necessary for extracting meaning from text—the *NEW VOICES* reading program stresses all three areas equally. The result is a unified program for improving overall reading proficiency.

Within each of the areas identified, there are specific, teachable skills. The *NEW VOICES* reading program identifies sixteen in all. Each has been previously taught—and perhaps acquired by students to some degree. The *NEW VOICES* reading program, then, involves no new reading skills. Rather, sixteen familiar skills are re-taught or reviewed at each level. But from level to level differences exist in approach and in emphasis, depending upon the nature and the sophistication of the literary selections involved.

Finally, every volume presents a carefully developed and balanced program of questioning designed to strengthen comprehension skills. Students at each level deal with questions that involve literal, inferential/applicative, and judgmental/evaluative comprehension. The emphasis given to a particular type of comprehension question and the complexity of the materials read is coordinated with the student's level of reading.

Language

Use of language reveals a person more clearly than does dress or manners. One's choice of words is not accidental; it is an organic part of the person.

In each *NEW VOICES* volume, the student has many opportunities to get behind his/her language and to discover for himself/herself how fascinating a creature the English language is.

*For our purposes, *comprehension* is defined as "the acquisition of meaning from text."

Determining the appropriateness of the words one uses, seeking precision in the words one uses, and striving for effectiveness in the words one uses—these are the foci of the *NEW VOICES* language program.

The student has opportunity to understand the varieties of English spoken—not only in this country but also in the English-speaking world. There are opportunities for the student to discover firsthand how dynamic a language English is—changing to meet the needs of those who use it.

Students are invited to find the intriguing stories behind many English words and expressions. And they are invited to discover for themselves just what a “borrowing” language English is.

Practical, functional use of the dictionary receives emphasis.

The *NEW VOICES* language program, in short, seeks to provide students the opportunity to manipulate their language with increasing satisfaction and success.

Grammar/Usage/Mechanics

The English classroom differs from other secondary school classrooms in at least one noteworthy respect: The means of interaction—language—is *content*, as well as *process*!

That young people grow up with their language is a truism. It is also a truism that by the time they enter secondary school, most students express themselves more or less adequately.

But “adequately” isn’t good enough if it’s a good English education we seek. To function intelligently in today’s world, students need to learn how to communicate without ambiguity; they need to learn how to express themselves efficiently as maturing individuals; in short, they need to learn how to manipulate their language effectively so that they won’t be manipulated by it.

One way in which students can accomplish these purposes is to find out how their language works. Through practical language activities that show them how to combine sentence elements to produce a clear expression of ideas, students gain language efficiency. Similarly, through usage activities that avoid making people feel inadequate or defensive, students learn to use their language in ways that serve them well in almost any situation. The purpose of all such activity, of course, is not the study of language for its own sake but rather the development of effective users of language.

Emphasizing those principles of grammar, usage, and mechanics that experience and research have shown to be essential for developing language proficiency, the *NEW VOICES* grammar/usage/mechanics program gives students a practical, effective means of improving their facility with their language.

Composition

Expressing oneself clearly is a dynamic, often complex composing process that involves the selecting and ordering of ideas.

If a broad composition program for secondary schools rightfully focuses on helping students express themselves with increasing clarity, coherence, and effec-

tiveness, a composition program for hard-to-reach adolescents must narrow its sights, concentrating on practical, relevant speaking and writing activities that help students cope successfully with their world. Such a program moves students from a simple relating of personal experiences to engaging in the more abstract kinds of public discourse—exposition and persuasion. This movement—from the particular to the general—involves learning to think and compose logically—in oral as well as in written form: It includes learning (1) how to express ideas in clear, effective sentences; (2) how to order related sentences in a logical sequence to produce a unified, coherent paragraph; and (3) how to combine related paragraphs logically to develop a thesis—a point of view—for a specific purpose and a particular audience.

Not only does a forceful composition program help students learn to express themselves effectively; it also motivates them to want to compose. The *NEW VOICES* composition program:

Helps students see that the composing process is just that —a process. (There is no perfect end product; there are simply stages toward discovering a more effective way of expressing oneself. Evaluation and revision are thus critical stages in composing.)

Provides clear, concise directions about how to compose effectively under a variety of circumstances.

Uses models, samples, and illustrative materials to clarify specific composition tasks.

Motivates students to compose, giving them valid reasons for saying something to someone, recognizing that student needs are immediate and urgent.

Directs the progress of student expression from private to public discourse, from intimate to remote audiences, from immediate experience to conjecture, and from the concrete to the abstract.

NEW VOICES in Literature, Language, and Composition

Instructional Outcomes

On this page is a capsule statement of the major instructional outcomes for each of the five programs of the *NEW VOICES* series. On *Resourcebook* pages 179-187 appears a detailed presentation of the specific ways in which each instructional outcome in each strand is implemented in *NEW VOICES* 3.

Literature Program

Area 1. Response to literature (affective): Students are increasingly able to respond to a work of literature with greater and greater sophistication, self-confidence, and sensitivity.

Area 2. The craft of literature (cognitive): Students develop an increasing insight into what literature is and increasing willingness to read literary works of different kinds.

Language Program

Area 1. Background and development of English: Students gain increasing insight into the nature and the development of the English language.

Area 2. Diction: Students become increasingly able to select and use words that are appropriate, precise, and vivid.

Reading Program

Area 1. Vocabulary acquisition: Students acquire an increasingly functional vocabulary—in reading, speaking, and writing.

Area 2. Comprehension: Students are increasingly able to comprehend what they read—to get meaning from text.

Area 3. Study skills: Students learn to read with increasing efficiency.

Grammar/Usage/Mechanics Program

Area 1. Grammar and usage: Students increase their ability to structure mature sentences; students use standard English with increasing effectiveness.

Area 2. Mechanics: In their writing, students habitually practise the common conventions of capitalization, punctuation, and spelling.

Composition Program

Area 1. Effective writing: Students learn to organize their ideas systematically and express them effectively in writing.

Area 2. Effective speaking: Students learn to organize their ideas systematically and express them effectively in oral communication.

The Lessons:

Teaching Suggestions

Lesson 1 (Text pages 9-24)

Night Drive

Forestudy Major Outcomes

Foreshadowing p. 9

Literature—The craft of literature (cognitive): (1) Explaining how foreshadowing and suspense contribute to the unfolding of plot and the resolution of conflict. (2) Identifying instances of foreshadowing. (3) Predicting events and outcomes by means of foreshadowing.

Reading—Comprehension: (1) Inferring/anticipating unstated relationships. (2) On the judgmental level, synthesizing ideas and information.

Note: Many students shy away from or regard as mysterious those terms commonly labelled “literary terms.” If you have such students, plant synonyms for *foreshadowing* in class discussion. Treat the term in a low-keyed manner. Concentrate primarily on content, not definitions.

If students need a nonliterary context in order to see the term *foreshadowing* clearly, cite examples such as these:

Dark clouds foreshadow a storm.

A strange or uneasy feeling may foreshadow sickness.

Of course, writers do not stick to cause and effect relationships when foreshadowing. They often just hint at similar relationships, seeming to lean more heavily on the “shadow” half, as Jenkins does when he first speaks of a “feral” thing, a cat, “crouching” by the roadside and then hits the reader with a “bright-eyed” Bob, “crouching” in wait near his motorcycle. If necessary, ask your students to compare similar (“shadow”) items by giving them specific pages or paragraphs for comparison.

Have the class read the sample story opener. Then ask them to speculate about the two questions that immediately follow it and the four numbered questions two paragraphs below the sample story. They cannot know, of course, what has happened or what will happen, but encourage them to imagine the possibilities. Ask them also to mention other questions that came to mind as they read the paragraph.

When students have finished reading the *Forestudy*, ask if they have any questions about foreshadowing. Point out that foreshadowing need not occur in the opening paragraph, nor only there. For additional practice in finding foreshadowing clues, use examples from other stories and have students predict what will happen.

Teaching the Selection p. 11

Note: Students sensitive to sex stereotyping may take offense at aspects of this story: in particular—(1) multiple references to Madge’s hysteria (text pages 19, 20, 21), although one could certainly justify her being shaken to the core by the end of the story; (2) the implication that women who do not use scented soap or nail polish are not fully feminine (text page 15); (3) the implication that women need more protection than do men (text page 16), although the killer’s preference in female victims is substantiated in this story; (4) the vassal role of wives to husbands implied in the author’s labelling as “wise” Madge’s *obeying* her husband (text page 22). If objections based on these items do arise, discuss whether charges of sexism are justified. Is Madge a fully drawn character or not?

What strengths does she possess which might qualify charges of sexism? If her emotions are extreme, aren't they justified by the extremity of the situation in which she finds herself? Does she, in short, use her head more than lose it?

Ask students to keep pencil and paper handy, as they read, and to jot down a very brief note when they think that they see what is going to happen in the story. They should record their prediction and the place in the story at which they make it. Discuss these predictions and the details that triggered them.

Some students may feel that the story ends ambiguously, that Mr. Tabor/Eunice could be the murderer. The story has been arranged so that the reader is led to imagine such a possibility. Have the students examine the places in the story where they think Jenkins has planted details supporting interpretations of either Bob or Tabor as the murderer. Then discuss whether the behavior of each character is consistent with the final outcome of the story.

Follow-Up

Discussion ***p. 22***

Suggested Answers

1. Since students will disagree over this question, be sure to ask for the reasons underlying their opinions. Mr. Tabor did not know Madge well enough to know how she would react in a crisis. The class may be divided between those who feel that the deceit was unjustified because it victimized an innocent person and those who feel that avenging a murder was worth a lie. Does the end justify the means?
2. Noting Madge's nervousness, the students may answer that she would have been unlikely to cooperate in such a dangerous plot.
3. How admissible as court evidence is a "suspicion"? And of werewolfing? Those who feel Mr. Tabor justified may point out the impossibility of convicting Bob on such weak evidence and the police refusal to consider the possibility that he was the killer. (See text page 21: "And then there was nothing for the police to go on.") Those who think that he should not have acted on his own may suggest that the weakness of the evidence increases the chance that Mr. Tabor is wrong about Bob.
4. Ask students to elaborate on the characteristics of situations in which promoting terror is/is not justified.
5. Students may note: (1) that Mr. Tabor and Madge do not appear together in the beginning of the story; (2) that Madge recalls telling Bob that she is going to Colchester that night; (3) that Eunice seems to know the route although she is "a visitor" to the town; (4) that Eunice seems to know a great deal about the murders, and even asserts that she knows the killer's identity.

Writing ***Dramatic*** ***Dialogue*** ***p. 22***

Major Outcomes

Literature—The craft of literature (cognitive): (1) Differentiating between narrative dialogue and dramatic dialogue. (2) Distinguishing one literary genre from another.

Reading—Study Skills: Becoming familiar with the format (as an aid to reading efficiency).

Grammar/Usage/Mechanics—Mechanics: (1) Using the colon in dramatic dialogue. (2) Using quotation marks to indicate a speaker's exact words. (3) Inflecting verbs to specify time. (4) Keeping tenses consistent.

Composition—Effective writing: (1) Writing a short play. (2) Adapting and reinterpreting a literary work for an audience.

Composition—Effective speaking: Role-playing; engaging in improvisational drama.

Have students read the explanation of dramatic dialogue and then discuss the questions in Practice 1. Students should point out some of the following differences between narrative and dramatic dialogue.

| Word Arrangement | <i>Narrative Dialogue</i> | <i>Dramatic Dialogue</i> |
|---------------------|--|---|
| | No set pattern; dialogue and explanation may be interspersed. | Pattern of (a) spoken directions, (b) stage directions, if any, and (c) the dialogue. |
| Punctuation | <i>Narrative Dialogue</i> | <i>Dramatic Dialogue</i> |
| | Direct quotation set off from explainers by quotation marks and comma. | No quotation marks. Direct quotation preceded by a colon. Explainers or other stage directions are placed in parentheses. |
| Verb Tense | <i>Narrative Dialogue</i> | <i>Dramatic Dialogue</i> |
| | Verbs in explainers (he said, she replied) are in past tense. | Verbs in explainers or stage directions are in present tense. |

Students might work in small groups for Practices 2 and 3. Help each group choose a short scene in which Madge and her passenger alternate in the dialogue fairly rapidly without long pauses.

Extending the Lesson

1. To extend the lesson, allow students to dramatize and present scenes from other stories and novels.
2. The story "Night Drive" would make an effective, suspenseful radio play. Some of your more ambitious students may want to tape record a "radio" production of the story. Theme music and sound effects will make the performance more professional sounding.

Lesson Checkup: See "Lesson 1 Checkup: Writing Dramatic Dialogue" (*Resource-book* page 91).

The In-Group

Forestudy

Major Outcomes

Drama and Human Nature p. 25

Literature—Response to literature (affective): Students are increasingly able to respond to literature with sophistication, self-confidence, and sensitivity.

Literature—The craft of literature (cognitive): (1) Identifying the elements of narrative and distinguishing among them. (2) Identifying and describing the theme. (3) Relating of themes to concerns and issues in real life.

Assign the *Forestudy* for silent or oral reading, as ability level dictates. Discuss which TV programs students like most and why. Before assigning the play, find out if students know the term “in-group.” Do any TV shows show in-groups?

Teaching the Selection p. 26

“The In-Group” is an ideal play for readers’s theatre. It was written expressly for high school students, is about a central concern of theirs, “belonging,” and does not demand elaborate props or in-depth character interpretation. The characters are simply voices for ideas. The author, Paul T. Nolan, explains his play:

The In-Group is a play about two groups of people: one, people who are satisfied with themselves, and two, people who want to do things. The first group, the in-group, sets its standards in terms of what it has. Its dress is proper; its speech is correct; its position is the best. The rest of the world is unaware it exists, except when someone wants to leave the activity of the world. Anyone may join the in-group whenever he sees there is an empty place from which to watch the world, and anyone may join the others in the world whenever there is something he wants to do. Belonging to the in-group gives one protection from hurt, but it also removes one from the joy of being alive. All the original members of the in-group desert it to join life, but some of their places are taken by others who want to escape the hurt of being human, of being involved, and of failing. The play *suggests* that being involved, despite the failures, is more honest and exciting than being removed.*

The best way to get into the play is simply to read through it. Unless your students have had considerable experience in reading and enacting drama, we strongly suggest that you read the play out loud, in sections, blocking as you read. Physical location (“in-ness”/“out-ness”) is an integral part of the message of the play. Going through the motions of moving from one group to another reinforces the arguments in various speeches.

If you have a large class, every one of which is anxious to get into the act, try double casting for a choric effect. So doing will help further to reinforce the ideas underlying the actions.

The play’s movement may at first seem haphazard, but it is not. Have students try blocking shifts in “group” composition on a checkerboard or chessboard. Ask someone familiar with sports to diagram every 3 or 4 “moves.” What patterns emerge? It is suggested that you make colors an obvious part in tracking individual movements and group composition. Color mix is a graphic reminder of such movement. (As a starting point, note the groups in the cast of characters: 4 groups of 3—3 whites, 3 blues, 3 blacks & whites, 3 greens. Are colors equally grouped or mixed at the end?)

Ask students how they think the characters should be costumed. Should they wear their numbers? (Why not, aren't they involved in a game of *oneupmanship* throughout?) Should the numbers be reversible? (Of different colors to designate "belonging"? If so, try red and yellow numbers; these colors have not been used in the cast of characters.) Large numbers of construction paper keyed to colors in the cast of characters can be substituted for the gowns suggested by the author.

Other discussion points:

Do the characters have personalities, or is what they say designated by their position (their group membership)? How does group membership affect attitudes toward outsiders?

Is "three a crowd"?

Have you ever found yourself saying any of the lines in this play?

Which group has more fun?

How well do in-group members get along? What do they have in common?

How well do out-group members get along? What do they share?

Translate attitudes and prejudices dramatized in the play into actual social situations. Example, text page 30:

ONE: . . . People out there have very funny names. Like Four, Five, Six. . . .

TWO: Some you can't even pronounce.

Doesn't this sound like a familiar attitude toward immigrants, especially Slavs and Asians? Is a "different" name really basis for suspicion of loyalty?

Also, at an appropriate moment you might want to interrupt the reading to comment on "in-groups" and "out-groups" as concepts from sociology. Though used less today than formerly, the terms still have utility in analysing some aspects of group dynamics. Sociologist Paul Landis has defined the in-group as "a close-knit group which feels itself to be very different from, and often in conflict with, all outside groups. In-groups are ethnocentric, having undue pride and loyalty to their own members to the exclusion of outsiders."

Out-groups, according to Landis, are simply "all groups not a part of the close-knit in-group."

Landis further explains the in-group as follows:

The small religious group which believes that "only we hold the true religion" is an in-group. When the young person from such a group moves out into the larger society, he often has severe adjustments to make. . . .

In-groups may seek to strengthen the loyalty of members by building a strong in-group consciousness. Fraternities and sororities do this by having secret oaths and pledges, by initiation ceremonies, and by excluding certain types of people. This kind of exclusiveness is as old as history. "We alone are the chosen people" has been a frequent claim. "We are the people; the rest of the world are stammerers and babblers."*

Follow-Up

Discussion p. 37

Suggested Answers

1. Students may give the sociological definition of "in-group" cited above. Or they might characterize it as elite, of high status, prestigious, enviable. Ask students to explain its claims to this position—what are its accomplishments or virtues? Ask students to give examples of "in-groups" in their experience, but guard against personal antagonisms that might be brought to light.
2. Students could see the out-group simply as any persons outside a *particular* in-group. Such "out-groupers" don't enjoy the in-group's prestige (if any), but at the same time are not hemmed in by the in-group's restrictions on behavior.

* Paul H. Landis, *Sociology*. Ginn, 1967, pp. 118, 499, 503.

In this selection, however, the author presents the out-group as having fairly definite characteristics. Thus, students will probably see the out-group as the individuals who do not bend to the will of a socially dominant group, but live by their own standards, and for their own goals. The members of the out-group seem to value personal achievement, and this value alone could be a reason for joining it. Members of the in-group seem bored after a while as members. One infers that just “being in” isn’t enough. The emphasis upon personal accomplishment could be a threat to those unwilling to risk themselves and so may explain clinging to an in-group.

3. This question invites very personal statements. You might encourage students to discuss it by commenting on your own hopes and fears. Consider also the possibility of discussing this question in small groups.
4. Again, as students deal with this question, be prepared for conflicts that may emerge.

***Our Changing
Language
p. 37***

Major Outcomes

Language—English background and development: (1) Perceiving the dynamic nature of English. (2) Identifying archaisms and obsolete words. (3) Identifying new words. (4) Identifying changes in word meanings.

Reading—Vocabulary acquisition: (1) Getting meaning through language manipulation. (2) Creating new words or new meanings for old words.

Reading—Study skills: (1) Acquiring dictionary skills. (2) Identifying the appropriate meaning.

Have students read the text on “Our Changing Language” up to Practice 1. Ask if they have any questions.

In Practice 2, expect a variety of definitions for Column C. Following are some sample answers: (1) low-priced, shoddy, vulgar; (2) reputation, renown; (3) plain, unattractive; (4) mentally ill, psychotic; (5) pleasing, respectable; (6) beautiful, handsome, moderately; (7) soaked in liquid; (8) scoundrel, criminal.

In Practice 3 the obsolete words have the following meanings: (1) cows; (2) willingly; (3) know; (4) seems to me; (5) in truth/indeed.

What terms do students use now to denote insiders and outsiders? in school? politically?

Have any fads, like CB in the mid-seventies, introduced new words? Ask students interested in hi-fi or particular sports what equipment or lingo is now “in.”

Lesson Checkup: See “Lesson 2 Checkup: Our Changing Language” (*Resource-book* page 92).

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Lesson 3 (Text pages 41-48)

Youth and Age—Age and Youth

Responding to Poems

Major Outcomes

Literature—Response to literature (affective): (1) Responding/reacting to a literary work. (2) Explaining one's initial reaction and seeking to identify the sources of that reaction. (3) Sharing reactions. (4) Reconsidering and clarifying responses. (5) Extending responses. (6) Judging (evaluating) a work.

Teaching the Poems p. 41

Before reading the poems in this lesson, discuss with your class the following questions:

Ten years from today where would you like to be? What would you like to have accomplished? What sort of person do you expect to be? . . . 20 years from today? . . . 40 years from today? . . . 60 years from today?

What comes to mind when you think of your parents' old age? of your own old age?

Students may need help arriving at the thematic summaries in the editorial bridges between poems. Some students may miss key details or implications which place each poem in perspective.

"The Centaur" (text pages 41-43): What is a centaur? What details in the poem describe the little girl as both "the horse and the rider" (line 38)? Note the "centaur" image, stated and implied, from stanza 7 to the end. For instance, the dust of "talcumed hoofs" hides the girl's toes (lines 20-21) which become "ghostly toes" when she tracks into the hall (lines 51-54). She speaks of slapping "his rump" with reins but spanking her "own behind" (lines 39-40); although she speaks of "my two hoofs" and "my mane/my mouth squared to the bit" (lines 41-44), she says she "sat on my steed . . . riding,/my toes standing in the stirrups." This double identity is clinched for the reader when the mother asks, "Why is your mouth all green?" (line 62.) Students might speculate why the little girl tells her mother "Rob Roy . . . pulled some clover" rather than saying "I did it." Does the little girl's fantasy win out over the mother's fussiness?

In "When I Was One-and-Twenty" (text page 44), how "wise" is the "wise man" if he is, in essence, counselling the 21-year-old man not to take chances in love? Isn't the 22-year-old wiser for the wear? Ask students if they agree or disagree with the older man's advice. Is it always wise to avoid emotional encounters?

The title of the poem "Death of a Salesman" bears only a coincidental relation to Arthur Miller's play of the same name. Don't raise the point unless someone in the class questions the similarity in title. True, Willie Loman spent his time driving, dreaming, and losing—but not even in *false* competition with his sons. You might ask why "Death of a Salesman" is used for a title. Answers will vary from "they drive cars" to "life has lost its meaning for them because they *have* to succeed, achieve, sell . . . it's not enough to struggle." Discuss the reversal that takes place in the last line—the sombre, projected prophecy. Do they agree that winning in a car is losing? Do they agree that the boy will eventually race (and win against) cyclists? What will he have lost in the process?

Why might Po Chu-i have entitled his poem as he did? (See "A Dream of Mountaineering," text page 46). Why does he say that "Dreaming and waking [are] both alike unreal" (line 12)? What is he saying about the *spirit* of old people? (Do they necessarily think of themselves as old?) What would Po Chu-i

have to say about mandatory retirement? Would he like Western attitudes toward the aging and aged?

What is the metaphor in “For My Grandmother” (text page 47)? Do the dead live on? How? Students unaware of plant cycles should be reminded that the flowers of plants must die before seeds are produced, yet the new seeds produce flowers, and the cycle continues. It is an interesting parallel that we use the Latin “floruit,” which has the same root as “flower” to denote the productive period in a person’s life (especially artists).

Discussion
p. 48

Suggested Answers

1. Encourage both the anecdotes students may offer in answer to these questions and the generalizations that might be based upon them. The point of the questions is to show that both groups have particular insights and perspectives of mutual interest.
2. This question invites an examination of the values your students hold. Ask them to explain the reasons for their choices in as much detail as possible. The question may best be answered in images that depict the pleasures of the age chosen.

Lesson 4 (Text pages 49-66)

An Ounce of Cure

Forestudy

Major Outcomes

Viewpoints
p. 49

Literature—The craft of literature (cognitive): (1) Identifying and describing the author’s point of view (voice, stance). (2) Describing the selection’s tone and mood. (3) Describing the author’s attitude toward his/her subject.

As they do with so many “literary terms,” non-academically inclined students may balk or panic when they see that “point of view” is the focus of the lesson. The poet’s witnessing of the slaughter of a bull calf in Irving Layton’s poem should help most students see that the less literary “viewpoint” is a perfectly good synonym. However, it would be advisable to give a short explanation of the economics of dairy farming to make the other point of view (the farmer’s) viable. In dairy farming communities where there is no farmer who raises beef cattle or stud bulls, a bull calf is of no commercial value and would be only a useless economic drain to feed and raise. Today in many farming areas, a day old bull calf can be sold by a dairy farmer to a nearby farmer who specializes in bulls, for perhaps \$80 (somewhat less than the cost of a “midwife” vet). In contrast, a heifer at birth is worth up to twelve or fifteen hundred dollars to a dairy farmer.

To help de-mystify point of view, plant synonyms and related terms, even puns, in class discussion. One good approach is to use filming terms, especially those which establish distance (e.g., questions 3 and 4 in Practice 1): Is the person speaking/doing the describing close to the event (name it)? right in the middle? far away? Does someone right in the middle of an event see as much as a spectator? Does a man being tackled see as much as the spectators in the bleachers? (What details might he see *better*?)

To extend the work on point of view, ask the class to discuss some recent conflict they have observed or heard about. Ask them to identify, in as much detail as possible, the differences in the points of view of the opposing parties. What does each side value most highly? What is each side working for? What does each side ignore in the other’s argument?

*Teaching the
Selection
p. 53*

Note: Read the following commentary, written by Alice Munro about her story, to the class.

'An Ounce of Cure' is a story I found ready-made, the only story I ever found like that. A friend told me an anecdote; there it was. Of course I used a lot of my own memories, my own teenage self, my own home-town. One thing in it I think is interesting, now that I look back on it: when the girl's circumstances become hopelessly messy, when nothing is going to go right for her, she gets out of it by looking at the way things happen—by changing from a participant into an observer. This is what I used to do myself, it is what a writer does; I think it may be one of the things that makes a writer in the first place. When I started to write the dreadful things I did write when I was about fifteen, I made the glorious leap from being a victim of my own ineptness and self-conscious miseries to being a godlike arranger of patterns and destinies, even if they were all in my head; I have never leapt back."

Ask them if they can detect her changing perspective in the story, where it occurs and why. Have they ever been in a situation that has awakened a new outlook on their experience?

Later in her commentary Alice Munro writes: "It seems to me this is what writing is, when it's real—a straining of something immense and varied, a whole dense vision of the world, into whatever confines the writer has learned to make for it, and this process, unless you are Shakespeare or Tolstoy, must be accompanied by regret; fortunately it is often accompanied by gleeful satisfaction as well."

This author uses writing to rise above subjective experience and make sense out of it. Why is this process "accompanied by regret"? What does she lose? What is the "gleeful satisfaction"?

*Follow-Up
Discussion
p. 63*

Suggested Answers

1. As they answer, students should be asked to elaborate on the distinguishing aspects of the narrator's point of view—she is a shy teenager, innocent, inexperienced and prone to day-dreaming. Through her eyes we see all the other characters. How does this "distort" them? Because of the authenticity of the first person narration—and the universality of her catastrophe—the effect on the reader is one of sympathy and identification.
2. A whole range of attitudes to the disgrace is represented—the Berrymans' self-interested fear for their own reputation, the mother's efficient protection and determination to teach her daughter a lesson, the boyfriend's swift hand washing, Kay's brisk, practical approach, the suspicious baby-sitting clients; like the whole town's conformist distrust of anyone that smacks of scandal. The class will undoubtedly recognize all types.
3. Multiple meanings have come from the word "ounce" in this story: liquor, and cure of the "disease" of being young and in love. Students will also note the difference in point of view that occurs with the "cure" of age (another multiple meaning), and will be able to relate problems of their earlier years that were solved by merely growing out of them.
4. The answer to this question can be found in the second last paragraph and again in the author's commentary. Encourage the students to find the transition in her tone at the end of the story as she distances herself from the humiliation of the experience by "escaping" into reality and the humor of the situation.

**Extending
the Lesson**

1. You might have students consider the following, for either writing or discussion purposes: if this story were written about a teenager of today, in what ways would the story be similar to "An Ounce of Cure"? In what ways would it be different?
2. As a writing assignment, have students describe an incident which would at one time have been embarrassing or painful but which can be seen now as humorous. It can be factual or fictional.

**One Word:
Several
Meanings
p. 64**

Major Outcomes

Reading—Vocabulary acquisition: Determining which meaning of a multiple-meaning word applies in a given situation.

Reading—Study skills: (1) Acquiring dictionary skills. (2) Identifying appropriate meanings.

Read the directions for Practice 1 aloud, pausing to give students time to look at the word lists. The class might do one or two items together in order to get started correctly.

Following are the correct match-ups:

- | | | | |
|------|----|-------|----|
| 1. f | jj | 6. e | dd |
| 2. a | ii | 7. d | aa |
| 3. b | bb | 8. j | ff |
| 4. b | gg | 9. i | hh |
| 5. c | ee | 10. h | cc |

Following are some meanings which students may suggest for the words in Practice 2:

1. *body*: (a) the material part of a human being or animal; (b) corpse; (c) the bed or box of a vehicle; (d) a group of persons or things.
2. *air*: (a) the mixture of gases surrounding the earth; (b) empty space; (c) the medium of transmission of radio waves, such as "went on the air"; (d) tune or melody; (e) demeanor, mien.
3. *like*: (a) enjoy; (b) approve; (c) similar to.
4. *class*: (a) a socioeconomic group; (b) social rank, such as "high class"; (c) a body of students; (d) a period in the school day; (e) a division or rating based on grade or quality; (f) a group or set sharing common attributes.
5. *strike*: (a) hit; (b) a work stoppage by employees; (c) delete or cancel; (d) engage in battle; (e) a pull on a fishing rod; (f) an act of knocking down all bowling pins with the first ball.

In Practice 3, if students tend to criticize the writer destructively rather than the writing constructively, collect the papers, transcribe them without names, and hand them out the next day.

Lesson Checkup: See "Lesson 4 Checkup: Words with More Than One Meaning" (*Resourcebook* page 93).

Resources

Canadian Poets 1 (CBC, Catalogue #PR-4). A double album recording of Canadian poets reading selections from their own works. Included is Irving Layton's reading of "The Bull Calf."

Focus (Text pages 67-71)

SQ3R

Major Outcomes

Reading—Study Skills: (1) Scanning the material to be read. (2) Noting nature and placement of main headings. (3) Noting the nature and placement of summaries. (4) Surveying/previewing the lesson assignment. (5) Adapting reading rate to the nature of the material and your purpose.

Teaching the Lesson

Have students read independently the lesson introduction and Step 1 through paragraph 3. Next have them skim the article “Behind the Price Tag” as directed by paragraph 2 of Step 1.

The questions asked in paragraphs 4-5 of Step 1 can be used for class discussion.

Proceed with the other SQ3R steps in a similar way: (1) silent reading of the explanation; (2) practising the step with the article “Behind the Price Tag”; (3) class discussion—or mutual help in actually working on the step.

During the *Read* and *Recite* steps, students may discover that some questions they asked in Step 2 are not really answered in the article on consumer prices. Help them to see that asking unanswered questions need not be a waste of time. Such unanswered questions can help them (1) make a judgment on the quality of the reading material and (2) alert them to the possible need of looking for further information on the topic.

Extending the Lesson

If your students are all using the same textbook in some other course, such as history, have them bring the text to class. Select a chapter section for practising the SQ3R reading method.

Lesson Checkup: See “Focus Checkup: SQ3R” (*Resourcebook* page 94).

If I Lived Through It

Forestudy

Major Outcomes

Characters in Action p. 75

Literature—The craft of literature (cognitive): (1) Identifying the elements of narrative and distinguishing among them. (2) Describing and interpreting characters. (3) Inferring character relationships from actions and dialogue. (4) Identifying the distinguishing features of the novel *vis-à-vis* the short story.

Composition—Effective writing: Writing an anecdote or short fiction/short story.

The pattern of examination applied in Practice 1 to the first two paragraphs of “If I Lived Through It” can be modified to apply elsewhere when discussion would be helpful. Suggested modifications are: (1) How true to his/her main trait is the character at this point? (2) What new traits does the change of setting bring about if any? What old ones does it reinforce? Cite phrases to support your answers.

Help students identify topics for the writing assignment in Practice 2 by discussing possibilities before they begin to write. Suggest that they think back over the last week for events that might be suitable: what happened in school, at home, with friends.

Teaching the Selection p. 78

This story graphically illustrates the sayings “Like father, like son” (here modified to “Like mother, like son”), “A chip off the old block” and, in reverse, “As the twig is bent, the tree’s inclined.” Put one or more of these sayings on the board and ask students to discuss it. If discussion is animated, ask students to name one outstanding trait they share with one parent. (Don’t press for answers from all students; some shared traits may be painful.)

Before or after reading the selection, discuss with the class the idea of the “practical joke.” (The pie in the face is a stereotypical practical joke, as is the thumbtack on the chair.) Ask their opinion of practical jokes as a form of humor—do they enjoy them, or are they annoyed by them? Have they had any friends with an uncontrollable urge to play such tricks on others?

You might point out to students that really clever practical jokesters do not depend on causing their victims any real physical harm or discomfort. One such jokester delighted in fooling strangers in public places by pretending to be someone different than he actually was—and then revealing his true self to the chagrin of people who had been listening in on his loud conversation with a friend. On one occasion he pretended to have found a purse (with money but no identification) and to have left it at a specified spot for the owner to find. Soon after telling the incident (loudly) to a friend in a restaurant, they noticed several people leave hurriedly—presumably to claim the purse. Students will enjoy your own recollection of clever practical jokes.

Henry’s stepfather is not very effective at curbing Henry’s wild streak. Ask your students to consider how they might have responded had they been in Mr. Page’s place.

Follow-Up

Suggested Answers

Discussion p. 88

1. Students may answer that, with the exception of the water bucket stunt, Henry’s practical jokes do little harm—and in his competitive new environment may even be a form of self-preservation. They should also be able to see,

- however, how annoying they might be to someone retiring (like his stepfather).
2. He is good at working on the car and other things requiring mechanical ability. With his mother Henry shares a mechanical aptitude and a directness with people that can slip into iciness, and a daredevil streak.
 3. Students may observe the same daredevil streak in his mother, but she has tamed it more successfully.
 4. By not revealing Henry's original first name, Charlie, until Henry is with his father's family, the author adds emotional impact and tension to the meeting. Mention or rejection of the name reveals how each character feels about the common bond, the dead Charlie.

***Details That
Add Interest
p. 88***

Major Outcomes

Composition—Effective writing: (1) Incorporating significant details into a narrative. (2) Clarifying with details about details.

G/U/M—Grammar and usage: (1) Expanding sentences *via* phrasal modifiers. (2) Generating sentences by means of cumulative detail. (3) Identifying and supplying participles and participial phrases.

The *Follow-Up* is a continuation of the *Forestudy* on pages 75-77. In adding sentence details, students are advised to use base sentences from the narrative begun in Practice 2 of the *Forestudy*.

In most cases this lesson can be handled effectively by going through it step by step with the class.

Before students begin their individual writing assignment in Practice 4 (text page 92), it would be worthwhile to go through the story "The Case of the Stubborn Conductor" together to identify details added to base sentences.

Lesson Checkup: See "Lesson 5 Checkup: Participles and Participial Phrases/Levels" (*Resourcebook* page 95).

Lesson Extension: See Media Lesson 1 (*Resourcebook* pages 138-141).

Scent of Apples

Forestudy

Details, Details
p. 95

Major Outcomes

Literature—The craft of literature (cognitive): (1) Explaining the significance of particular details. (2) Identifying details that convey complex feelings—that *show*, not tell, how a character feels. (3) Recognizing and labelling aspects of a writer's style.

Begin the class by asking your students to draw a reasonably simple set of geometric figures on a piece of paper, something that can be drawn with fewer than 15 lines. Then ask a volunteer to sit at the front of the room, facing away from you and the chalkboard, and to instruct you in reproducing the figure on the board. The student is not to look at your efforts until you finish, nor are you to ask questions. Simply follow the directions given. You will be able to make the observation that directions need to be given precisely. Allow one or two others to try instructing the illustrator in this way, if time permits. The directions should improve.

Then, ask students how they feel. Typical answers may be, “ok,” “happy,” “tired,” “sleepy.” As the students give these answers, ask them to be more precise. What is it that accurately and specifically identifies the feeling they have? Help the class see that it is often more difficult to be precise when trying to spell out feelings than when describing steps in a procedure.

Teaching the Selection

p. 97

Expect student opinions on this personal essay to be split. In field-testing, it evoked polarized reactions. Some students thought nothing happened; others felt the story was very sensitive. Those students who expect “Scent of Apples” to be a story will be disappointed; there is no plot, only a series of relationships which add up to both a general comment on one aspect of the immigrant experience in America and specific insights on three persons: the author at a key point in his life; Fabia, the Filipino immigrant; and Ruth.

Note: That “Ruth was willing to work like a slave” is admired by both Fabia and the author. Students should see this particular description of Ruth and Santos’ overall characterization of her as a tribute, as a comment on the love binding Celestino and Ruth. It would seem untrue to the intent of the author and the times depicted in the essay to read “sexism” into it.

Ask your students if any of them have moved from another province or city or country. If so, how do they feel about the place they left? Do they think of it often? How much do they remember about it? Is it a place they’d like to return to or not? You might also ask them what they would remember about their home town if they were now forced to take up life, alone, in some strange city, with no hope of returning.

One issue to discuss with the class, after finishing the selection, is why his native land is so important to Fabia. Why hasn’t the United States replaced the islands as his home? Why, after so many years, does he still need to hear about them? What does his need suggest about the human desire to have roots somewhere?

Ask the class to speculate on why Santos chose the title he did. Why is the scent of apples so important? Have students find the various references to apples in the essay. Why does the writer refer to them as often as he does? What purpose do they serve in the story? What is associated with each reference?

If you anticipate that students will have problems following the narrative sequence of this essay, go over the section entitled “Flashbacks,” text page 106. (Note the sensory details which more often than not trigger these flashbacks.)

Follow-Up

Discussion p. 105

Suggested Answers

1. Students may suggest that the writer’s sense of sudden coldness is emotional as well as physical; that it is the chill of sorrow or loneliness. The comment underscores Fabia’s recognition that he will not see the Philippines again and that no one there remembers him. The writer is keenly aware of Fabia’s sense of loss and at his own feeling about leaving Fabia, with whom he shares intense and complex feelings about the Philippines.
2. The image of Filipino women seems to embody Fabia’s strongest memories of his native land—of his mother, and of hurting her. Also, Fabia is homesick; hearing about women like his mother brings back his youth in the Philippines (he equates women with his mother, with home). Fabia’s concept of Filipino women seems, therefore, almost frozen in time. Childlike, innocent concepts have yielded to idealized concepts, a very minor modification.

Narrative: Sequence of Events/ Flashbacks pp. 105-106

Major Outcomes

Literature—The craft of literature (cognitive): (1) Identifying elements of narrative and distinguishing among them. (2) Explaining the way in which events are ordered. (3) Identifying/explaining time patterns (beginning-to-end patterns). (4) Noting/using flashbacks.

Have students list, in order, ten activities they have engaged in before coming to your class. Explain that they are “sequencing,” or placing in order, the events of their day. Discuss the confusion which occurs when these facts are recounted out of order in a haphazard fashion. Relate this activity to the necessity of sequencing in “Scent of Apples,” since that story is also a recounting of events.

Ask a student to tell the class about an interesting activity in which he/she has been recently involved. In the course of the storytelling, interrupt, asking the student questions which force a digression in the story line. (Example: A student is speaking about a glorious day of playing baseball. Ask questions such as, “What was your first game like? Were you very young when you started playing? Have you ever won an award in baseball?”) When the student is finished, ask the class if they could follow the story-line. Attempt to list, in order, all facts. This little game can further impress on students the desirability of sequencing in narrative.

Flashbacks may be signalled a variety of ways, by time words and phrases (“Once upon a time . . .,” “Earlier . . .,”—text page 97), even a more subtle shift in tense, by images or sensory details (the rolling leaves on text page 97, the fall apple trees on text page 100), or by abrupt shifts in narrator or format (as on text page 100, when a line of space and italics signal Fabia’s digression, only hinted at in the preceding paragraph).

Lesson Checkup: See “Lesson 6 Checkup: Sequence of Events” (*Resourcebook* page 97).

Lesson Extension: See Media Lesson 2 (*Resourcebook* pages 142-147).

Professional References

Dunning, Stephen, “Sequence and Literature: Some Teaching Facts,” *English Journal*, October 1963. NCTE.

The Kid In The Stove

Forestudy

Figurative Language p. 108

Major Outcomes

Literature—The craft of literature (cognitive): (1) Recognizing/describing how imagery and figurative language contribute to the meaning of a work. (2) Differentiating word from image. (3) Identifying simile and explaining the relationship between its parts.

Reading—Vocabulary acquisition: Recognizing the expressed comparison of similes.

Prepare an assortment of thought-provoking pictures of people. Have students use similes to describe the people portrayed. (Examples: The boy is as tall as ... ; She is as angry as ... ; They are as tired as ... ; They look like ...) List student responses. Then go on to Practice 1 (text page 109) and the two similes from “The Kid in the Stove.” Use the three directions in this practice as a discussion guide.

Teaching the Selection p. 109

Introduce your class to the “Recital of the Priest Chilan” just before you assign “The Kid in the Stove” if you think doing so will heighten the impact of the story. Although the poem dates from the fifteenth century and is Central American, its focal event is relatively undated and is common to all indigenous American peoples, from the Tierra del Fuego to Hudson Bay. The many millions of native peoples killed by white invaders and their diseases since the Conquistadors exceed the figures of the Nazi holocaust.

This poem is especially poignant because of its strong images, its prophetic value, and the way it manages, in a mere 14 lines, to portray the sudden and almost total annihilation of a civilization as advanced as that of ancient Egypt. The poem, on text page 113, is from the pre-Columbian Yucatec Mayan chronicles *The Books of Chilan Balan* [Balam], recorded from the oral tradition by the Spaniards in the 17th and 18th centuries. “Chilan” means “soothsayer-priest” and “balam” denotes the jaguar, traditionally a symbol for hidden things, for things beyond knowing.

If your students see thematic parallels easily, or if you think reading the “Recital ...” will heighten interest in “The Kid in the Stove,” have a good reader read the poem, ask the class what it prophesies, whether the prophecy came true, and assign “The Kid in the Stove” story (or have it read aloud).

Follow-Up

Discussion p. 112

Suggested Answers

1. Silas’ strong appreciation of his Indian background makes him a keen student of Indian history. As such, he has great satisfaction in discovering the truth about the one child’s escape. As a storyteller, however, he prefers the ‘yarn’ since it adds a happy note, and also allows for more audience identification on the part of his youthful listeners. Can students remember getting caught up in similar ‘scary stories’ either as teller or listener?
2. Students will comment on the narrator’s encounter with the R.C.M.P., revealing the stereotyping of the Indian which arises from lack of understanding of a different culture. On the other hand, in Mr. Nichols, who encourages Silas’ writing, and in Mr. Dempsey, there is an appreciation of a different culture enabling people to bridge the gaps in understanding and to form genuine relationships.
3. Attention can be drawn to the added appeal to the senses, imagination and feelings in the story in contrast to the factual account in the government record.

*Native
North American
Borrowings
p. 112*

Major Outcomes

Language—English background and development: Investigating the makeup of the English language; miscellaneous borrowings.

Reading—Study Skills: (1) Acquiring dictionary skills. (2) Identifying and locating relevant derivational information.

Answers to Practice 1 are as follows:

1. muskeg from Cree *muskak*
2. moccasin from Algonquin *mohkisson*
3. toboggan from Algonquin *tabagane* and Micmac *tobakun*

Interested students might draw a map of their region or province, identifying places and their geographical features (rivers, lakes, mountains, etc.) having names of Native North American origin.

Note: It is a source of significant bitterness and irritation to many Natives that Indian place names are often pointed to by others with sentimental pride. For them, a list of derivative words is no consolation for culture lost. The presence of Native students in the class will highlight the gap between reminders of those cultures and the cultures themselves.

*Extending
the Lesson*

1. Students interested in history should research the number of indigenous peoples in the 14th-century Americas and compare findings with contemporary population statistics and with the number of Jews killed in the Nazi holocaust. Discuss the meaning of microcosm/macrocosm with the class. The senseless massacre of the Bobtail family can be said to be a microcosm of the destruction of a whole people. The treatment of the Native peoples in Canada was not one of wholesale destruction as was that of the Mayas, but perhaps in an insidious way it was just as violent. Compare these two ways in which a conquering race oppresses an indigenous race.
2. Assign any student interested in history and the study of Spanish to report on General Bernal Diaz Castillo's diary. If unavailable in translation, students should find excerpts in encyclopedias or specialized histories. Diaz Castillo was an eyewitness to the destruction of Montezuma's empire.
3. You might consider having a "storytelling" session, where students are invited to tell stories which have been told over and over again within their families, especially by a relative of the older generation. Students could be asked to point out the similarities and differences in the stories, as well as the deliberate exaggerations. If it seems appropriate, you could ask the students to reflect on the meaning in these stories and the need which all of us have to be in touch with and proud of our own roots.

Lesson Checkup: See "Lesson 7 Checkup: Figurative Language/Native North American Borrowings" (*Resourcebook* page 99).

Professional References

Cardinal, Harold, *The Unjust Society*. Hurtig, 1969. Written by a Native, this book explores the origin and nature of the problems encountered by today's Natives.

Patterson, William, *The Canadian Indian*. Collier Macmillan, 1971. This book traces the history of the conflicts between Natives and whites, and places the current problems of the Natives within this historical context.

Walsh, Gerald, *Indians in Transition*. McClelland & Stewart, 1971.

Resources

Childhood On An Indian Reservation (CBC Learning Systems, Catalogue #814).

30 min. An audiotape in which Natives recall their early years on reservations. *People Might Laugh At Us* (NFB 106C 0164 132) 9 min 07 s col.

Micmac children make brightly colored birds and dolls which they don't want seen because "people might laugh at us." A beautiful, sensitive film without comment.

Lesson 8 (Text pages 115-125)

Gaston

Forestudy

Major Outcomes

Inferences

p. 115

Reading—Comprehension: (1) Inferring characters' traits and motives. (2) Inferring cause-and-effect relationships. (3) Identifying unstated relationships.

Literature—The craft of literature (cognitive): Inferring relationships among characters from what they say and do.

Find five to ten pictures of individual adults engaging in some activity about which students can draw inferences as to occupation, socioeconomic status, life style, etc. Examples: a woman with briefcase entering an office building; a uniformed man getting into the driver's seat of an expensive car; a young man pruning rose bushes. As you show each picture, ask the students what it tells them about the person. As students respond, probe for their reasons. (Equally as important, ask students what the details do not reveal—personal relationships, and values beyond the superficial. When do generalizations become shaky? When might they go beyond justified inference to stereotyping?) After discussing two or three pictures, ask students the name for the kind of guessing they are doing. If necessary, supply the term *inference*.

After students have read the *Forestudy* as far as Practice 1, go through the items in the exercise without saying anything further about the story "Gaston." You can expect students to make some fairly "wild" inferences, since the sentences provide very few details on which to base assumptions. Explain to students that after reading the story they will have additional details for making inferences.

Teaching the Selection p. 116

Note: Some "poor marriages" are much less constructive than "good divorces." Family interrelationships sometimes do become realigned for the better through divorce. Research has proved this. Therefore, avoid using the particular family situation in "Gaston" as an analogue for all divorced families. Any such generalization, stated or implied, is sure to be taken as a personal affront by your students from divorced families. Out of deference to these students—and even if doing so goes counter to your own personal stance on the issue—actively qualify any sweeping generalizations which might arise.

An oral reading of some sections of the story's dialogue will help to establish the tone of "Gaston" and relationships—familial and symbolic—of the characters. Suggested sections for oral readings are:

The opening dialogue between the girl and her father (perhaps from "Who is it?" to "Don't you want to eat a peach?")

The phone conversation between the girl and her mother.

The last exchange between the girl and her father (when he returns with more flawed peaches).

Give each cast time to prepare their readings. After each enactment, discuss the attitudes of each set of characters (including attitudes toward Gaston—"bug" or "grand boulevardier"?) and relationships between them. What attitudes are

revealed in each discussion? How is the mother different from the father? How does she feel about him? (How do the students feel about the parents? Which one would they choose to live with?) What kind of family is portrayed? Is it perfect? (“peachy”?) Why does the little girl prefer flawed peaches? Why does she like Gaston at first? How does her attitude toward him change, and why? (Would she have wanted to squash Gaston if she hadn’t talked with her mother?)

If your students do not draw parallels easily or recoil from symbols with Deep Hidden Meaning, remove the usual distance between students and symbol-laden text by talking in slang appropriate to the story’s central metaphor. To start discussion, ask or assert sarcastically: “This is a really peachy family, isn’t it!” Keep discussion on the peachy/not-so-peachy level long enough for students to draw parallels between Gaston’s “flawed” home and the family’s “broken” home and between Gaston and the father as homeless and displaced.

Write key words and phrases from the story that can apply to both Gaston and the father or Gaston and the girl, or Gaston’s situation and the family’s situation. Ask students how they relate to the story, jotting down answers. Then, circle and connect parallels. Suggested words and phrases: “plate,” “a break that went straight down into the heart . . .,” “flawed,” “almost businesslike,” “out of house and home,” “a little confused,” “entirely alone,” “out in the world and on his own.”

The little girl often talks about her own feelings through her comments on Gaston and the peach. Select one or two such sentences for examination, but only if students have seen and discussed parallels between Gaston and the father with relative ease. Example: “I don’t want a perfect peach. I want a peach with people” (see text page 118—What is the little girl saying about what she wants from her parents?). Why, by the way, didn’t Saroyan name the little girl or her father? Only the bug has a name!

In addition to the inferences students are asked to draw in the *Forestudy* about relationships between characters, they might also be invited to speculate about other matters. What, for example, is the economic situation of the family? What do you suppose caused the father and mother to separate? At the last minute, why doesn’t the father hug his little girl? What sorts of activities do you think the mother enjoys? What sort do you think the father enjoys? What would you predict for this family—will the father be able to continue to see his daughter or will they grow apart as she grows up?

Follow-Up

Discussion p. 122

Suggested Answers

1. Although their first impression may be that the father is “crazy,” by the end of the story students are likely to feel more sympathetic toward him, perhaps thinking him to be eccentric and sad, but kind.
2. Students may observe that the girl is slowly won over to her father’s imaginative fancies about Gaston and painfully revealing honesty about himself, but then is rudely snapped out of identifying with her father by her mother’s phone call.
3. The class should note that there is a parallel between Gaston’s “broken house” and the broken home of the family. Saroyan seems to want to highlight the comparison.

Signs and Symbols p. 122

Major Outcomes

Literature—The craft of literature (cognitive): (1) Relating literal to symbolic meanings. (2) Explaining the important symbols in a work.

Composition—Effective writing: Expressing an opinion, a point of view, in an essay.

After some discussion of the *Follow-Up*, you might ask students to find examples in magazine and newspaper advertising of signs and symbols representing companies in various lines of work. Discuss the relative success of the exhibited items at identifying the nature of the company.

To extend the discussion of symbols, you might ask students to think of some relationship between two acquaintances or relatives. What is the relationship like? What is the single most interesting or important aspect of the relationship? Ask the students to try to conceive of a symbol to represent that relationship and write a short paragraph presenting it. (If necessary, use clichés to get started. Do they “fight like tigers”? Are they “on different sides of the fence”? As close as “two peas in a pod”? In a more serious vein, is there a shared quality or memory? Are they “solid as a rock”? Did they *build* something together? Has their relationship changed or “grown”?)

Resources

Fast, Julius, *Body Language*, M. Evans, 1970. (Also Pocket Books).

Gay, Kathlyn, *Body Talk*. Scribner, 1974.

Lesson 9 (Text pages 130-151)

The Collecting Team

Forestudy

Major Outcomes

Word Parts p. 130

Reading—Vocabulary acquisition: (1) Getting word meaning by using familiar roots, combining forms, prefixes, and suffixes. (2) Getting meaning from direct explanation or definition.

Students may need help in pronouncing some of the scientific terms used in the *Forestudy*. But with such help, most students should be able to read the explanation of word parts (prefixes and suffixes).

Before starting on Practice 1, ask students if they can think of other examples of words formed by the addition of prefixes or suffixes to the base words. Have a few dictionaries available for students to find the meaning of the word parts. (Or, if available, ask students to spot words in sci fi paperbacks such as those in the *Star Trek* series.)

Answers to Practice 1 are (1) habitat, (2) herbivorous, (3) thermocouple, (4) pseudo-giraffes, (5) fauna/flora, (6) decelerate, (7) coordinates/logbook, (8) extraterrestrial, (9) ecology, (10) carnivorous.

Teaching the Selection p. 132

Call attention to the tagline preceding the story and ask the students to look for something unusual about the planet. What does the spaceship pilot, Gus, observe that makes him uneasy? Ask the class to try to figure out what might account for the peculiarities he notices.

After reading the story, you might want to discuss why the author chose to tell the story from the point of view of the pilot rather than that of one of the zoologists. Why, in other words, is it more likely that the pilot will be doing the sort of reflecting and observing that Gus does? (The zoologists, busy with the collecting and care of the animals, would have little time for reflection; a pilot

would be relatively unoccupied while on the ground and therefore freer to observe and comment on his surroundings and on events in which the crew was involved.)

Follow-Up

Discussion ***p. 144***

Suggested Answers

1. The word “unexplored” may warn students that something unexpected was likely to happen, perhaps giving them a slight feeling of nervousness at the prospects.
2. Gus is made uneasy by behavior and appearances that contradict every natural arrangement he has seen before on other planets.
3. In the first paragraph the collectors are looking down on the planet from above, while in the last two paragraphs they look up at the sky from their cage.
4. Students may point out that we have not yet found any species that seemed to be more intelligent or powerful than humans, and that we therefore do seem to think of ourselves as masters. The irony, then, is that the masters become the slaves, the collectors become the collected.
5. Although there is likely to be disagreement on this question, someone might point out that the existence of life on Earth demonstrates at least the possibility that life could exist elsewhere in the universe.

Building ***Sentences:*** ***Embedding and*** ***Generating Details*** ***p. 145***

Major Outcomes

G/U/M—Grammar and usage: (1) Embedding details: simple for complex constructions. (2) Generating sentences by means of cumulative details.

This lesson presents two principal aspects of writing style: embedded and generated details. *Embedding* seems to increase conciseness and precision; *generating* seems to create rhythm and texture. *Embedding*, as defined in this lesson, refers to burying modifiers (details) within the basic sentence pattern itself. *Generating*, as defined in this lesson, refers to adding modifiers (details) before or after the basic sentence pattern.

As noted in the lesson, both techniques are necessary to effective writing:

(a) It was a rich, feathery chocolate cake. (embedded)

(b) It was a chocolate cake, rich and feathery. (generated)

Both sentences are effective; they are merely stylistically different. The more students strive for such variety in style, the more effective writers they will be.

Sample answers for Practice 2 are as follows:

1. The flood, moving quickly and frighteningly, ravaged the old, venerable city.
2. Disneyland, in Anaheim, California, is an exciting place for fun-loving people and children of all ages.
3. Tap dancers in bright flowing costumes twirled quickly and rhythmically down the ramp.

Sentences in Practice 3 might be written as follows:

1. The flood ravaged the city, the site of a medieval village said to be the home of Charlemagne.
2. Famous for its good food and enjoyable rides, huge and sprawling Disneyland is an exciting place for children of all ages.
3. Tap dancers twirled down the ramp, a creaky, wooden structure that was a permanent part of the old theatre.

In Practice 4 the basic sentence patterns are (1) S-LV-SC (noun); (2) S-V; (3) S-V. In the three sentences all the details are generated except 2A.

At the conclusion of this lesson, you might want to assign a piece of descriptive

writing, so that the students can put immediately into practice the stylistic techniques they have encountered.

***Extending
the Lesson***

Explore “science fiction” further. Investigate the origin of “sci fi” as it is called. Discuss vocabulary and terms which have been coined in these books (*i.e.*, spaceship, turbo rocket) long before they were actually produced.

Take a serious look at endangered animal species currently on Earth and living in captivity. Ask students to discuss their feelings regarding these animals. Are they better off in captivity than in the wild? Why do we seek to capture these animals? What purpose do zoos serve?

Lesson Checkup: See “Lesson 9 Checkup: Word Parts/Generated and Embedded Details” (*Resourcebook* page 101).

Lesson Extension: See Media Lesson 3 (*Resourcebook* pages 148-153). See also Media Lesson 6 (*Resourcebook* pages 169-173).

Professional Reference

Muecke, Douglas, *Irony*. Barnes & Noble, 1970.

Resources

Blish, James, *Star Trek Reader*. Dutton, 1976.

DeCamp, L. Sprague, and Crook, Catherine, *Three Thousand Years of Fantasy and Science Fiction*. Lathrop, 1972.

Hill, H. Russell, *Reflections of the Future*. Ginn and Company, 1975. A collection of science fiction for high school readers. A teacher’s edition is available.

Von Daniken, Eric, *Chariots of the Gods: Unsolved Mysteries of the Past*. Putnam, 1970.

_____, *The Miracle of the Gods*. Delacorte, 1976.

Reading—Relating Ideas

Major Outcomes

Reading—Comprehension: (1) Recognizing/identifying main ideas, important details, organizational patterns, cause-and-effect relationships, and instances of comparison and contrast. (2) Reorganizing information and ideas by means of analysis/reclassification and through synthesis/identification of new relationships. (3) Scanning the text by skimming.

Composition—Effective writing: (1) Reporting and/or summarizing facts/information. (2) Taking notes. (3) Writing a one-paragraph composition.

Teaching the Lesson

Before students enter the room for the lesson, write on the chalkboard the five types of connectors in this lesson. Under each type cite specific connector words and phrases from the lesson.

Before reading the explanation provided, you might draw an analogy between a reader and a car driver. “Just as drivers look for signals from other motorists to help stay on a route, so readers look for signals from authors in order to determine messages. And just as a driver hopes that another motorist will signal an intent to take a new route, to change direction, so a reader wants an author to signal changes in directions of thought. Today we will look at some of those signals, called connectors, and will learn how to interpret them.”

Have students read the lesson to the end of item 1 on text page 152. Referring to the board, repeat the examples to students. Ask them to write or say a sentence which uses one of the connector words or phrases. Write some of the better suggested sentences on the board. Circle the connecting word or phrase.

Read the explanation of *comparison connectors* and follow the same procedure as above. Repeat this procedure with the remaining three connectors.

Before beginning Practice 1, check students’ ability to associate the connector word or phrase with the correct type of idea development by providing an exercise like the one below. Correct answers are in roman type, not italics.

1. Cross out the connector word or phrase which does *not* show *comparison*: *like*; either . . . or; *more than*; *both . . . and*.
2. Cross out the connector word or phrase which does *not* show *listing*: *including*; *furthermore*; *despite*; *also*.
3. Cross out the connector word or phrase which does *not* show *cause-and-effect*: *shortly after*; *because*; *consequently*; *since (because)*.
4. Cross out the connector word or phrase which does *not* show *time and sequence*: *shortly after*; *in spite of*; *meanwhile*; *then*.
5. Cross out the connector word or phrase which does *not* show *contrast*: *but*; *consequently*; *less than*; *regardless*.
6. Circle the connector word or phrase which shows *listing*: *in order to*; *first*; *excluding*; *because of*.
7. Circle the connector word or phrase which shows *comparison*: *nevertheless*; *because of*; *long after*; *better than*.
8. Circle the connector word or phrase which shows *contradiction*: *in addition*; *because*; *regardless*; *until*.
9. Circle the connector word or phrase which shows *time and sequence*: *as . . . as*; *the following*; *due to*; *long after*.

10. Circle the connector word or phrase which shows *cause-and-effect*: consequently; *meanwhile*; *what's more*; *neither . . . nor*.

Answers to Practice 1 are (1) and, (2) but, (3) but, (4) than, (5) neither . . . nor, (6) or, (7) greater than, (8) like, (9) since, (10) and.

Answers to Practice 2 are (1) like, (2) also, (3) both . . . and, (4) but, (5) than, (6) then, (7) until, (8) due to, (9) in order to, (10) both . . . and.

Answers to Practice 3 are (1) then (time); (2) Both . . . and (comparison); (3) more than (contrast); (4) Because (cause-effect); (5) but (contrast); (6) Shortly after (time); (7) Despite (contrast); (8) Consequently (cause-effect); (9) as . . . as (comparison); (10) until or not until (time).

The lesson section called “Connectors: Keys to Main Ideas and Supporting Details” on text page 156 provides further practice in identifying connecting words and phrases. But, more important, it helps students see how connectors can be a help in reading comprehension.

Notice that the lesson first directs students simply to *skim* the article “Where Could We Go?” Then they should read carefully to answer the specific questions in Practice 1 (pp. 158-159).

Lesson Checkup: See “Focus Checkup: Connector Words and Phrases” (*Resource-book* page 103).

Lesson 10 (Text pages 160-169)

You Need to Go Upstairs

Forestudy

Major Outcomes

Reading—Comprehension: (1) Inferring characters' traits and motives. (2) Interpreting character traits. (3) Empathizing with characters.

*Walking in
Another's Shoes*
p. 160

You might begin the lesson by asking students with whom they would change places if they could choose anyone in the world. Remind them that even their heroes probably have problems. Discuss the fact that it is a human characteristic to identify with others. When watching a fight, a contest, or a game, a person usually chooses one side to favor, even though he or she may not be particularly involved with either side at the beginning. What factors determine which side a person takes? Why might a person choose to identify with the underdog, or the local team, or a person of the same race? What are some other kinds of identifications a person might make?

Continue the discussion by asking students whom they would be apt to favor if they were watching a one-armed bowler (or tennis player) compete against a person who is not handicapped. Then suggest that students might be able to sharpen their sense of identification with a handicapped person by trying a couple of brief experiments. Say, “While I continue talking, put your fingers on your ears to shut out all sound.”

After a few moments, signal them to listen again. Next have students close their eyes while seated at their desks. Instruct them to stand up beside their desk and then be seated. Next ask them to take out a pencil. Still with their eyes closed, request that they shake hands with a classmate. When they have done

this, have them open their eyes and repeat these instructions. As a class, discuss the differences in their actions with their eyes opened and closed. What emotions did they feel while trying to carry out the instructions with their eyes closed? Did the experiments sharpen their sense of identification with handicapped persons?

Note: In carrying out these experiments and discussions, you may want to avoid revealing that Alice in the story is blind, since part of the pleasure in reading it is the gradual discovery of her handicap.

**Teaching the
Selection**
p. 161

The activities suggested for the *Forestudy* should be ample preparation for reading the story. Such a simple question as “What’s the matter with Ally?” or “What’s Ally’s problem?” should be enough to pique interest.

**Follow-Up
Discussion**
p. 165

Suggested Answers

1. Most students will admit to a lack of self-confidence in early attempts to perform the mentioned tasks. The reason is that confidence develops from successful experiences.
2. Ally’s dependence on her mother shows up early in that the mother is checking to see if the child is warm enough. A little later Ally says that she can go upstairs by herself, but the fact that she must reassure her mother suggests dependence.
3. Ally comes close to panic (a) when she anticipates tripping over the tortoise, (b) when she hits the scraper on the step, and (c) when she reaches the landing. If she had panicked, she would have called for help. Probably she had learned from experience not to panic.
4. Most students should see that the story is more than a straightforward account of a blind girl’s walk to the bathroom. It is also a writer’s attempt to convey the *feelings* of a handicapped person dealing with special risks. Some students may suggest that the author is trying to inspire handicapped persons to live a full life—or to arouse empathy and respect for the handicapped.
5. The proof of the statement really lies in each reader’s personal reaction. A poll of the class on their feelings provides a measure of proof—or disproof.

**Transforming
Sentences**
p. 165

Major Outcomes

G/U/M—Grammar and usage: Forming question transformations.

Language—English language and development: Finding the story behind the word.

This lesson begins with a delineation of the many kinds of possible *transformations* and then focuses on *question transformations*. If students show that they can handle the exercises on question transformations easily, you may wish to spend some additional time on commands, negatives, and passives.

Item 4 in Practice 2 may baffle some students. One good transformation is “Whom did you see that you know?”

Following are some information-seeking questions for Practice 3: (1) When are we going? (2) Why are you late? (3) Why/When is it time . . . ? (4) When did/Why do the Edmonton Eskimos lead . . . ? (5) How can you strip that bike . . . ? (6) Where do the ski tracks go . . . ?

**Extending
the Lesson**

1. Another sensory activity that could be used to supplement the *Forestudy* is to have students describe objects in a bag or wool stocking. Various scents and/or textures should be included (examples: scented candles, fruit, sandpaper, metal objects, fur pieces, and various flowers).
2. For Practice 1, a further refinement of the blind walk involves categorizing the sense impressions as “human-made” or “natural.” For example, various sounds could be classified as natural (birds singing, wind rustling leaves, dogs

barking, etc.) or human-made (cars honking, people laughing, airplane droning, etc.).

Lesson Checkup: See “Lesson 10 Checkup: Question Transformations” (*Resource-book* page 105).

Professional Reference

Castillo, Gloria A., *Left-Handed Teaching, Lessons in Affective Education*. Praeger Publishers, Inc., 1974.

Resources

Braddy, Nella, *Anne Sullivan Macy*. Doubleday, 1933. This out-of-print book is highly readable and worth a search. Anne Bancroft’s stage/film interpretation of teacher Annie Sullivan seems to be derived from this strong and sensitive biography.

Gibson, William, *The Miracle Worker*. Knopf, 1957. (Also Bantam.)

Lesson 11 (Text pages 170-177)

With an Eye to I

Responding to Poems

Major Outcomes

Literature—Response to literature (affective): (1) Responding/reacting to a literary work. (2) Explaining an initial reaction; seeking to identify its sources. (3) Sharing reactions. (4) Clarifying and extending responses. (5) Judging the work.

Teaching the Poems p. 170

If your students enjoy reading aloud and if they can comment on others’ readings constructively, one very good way to promote literary interpretation while avoiding analytical jargon is to ask several students (2 to 3) to read the same poem. Students will automatically stress different phrases; if they have prepared their readings, these variances will signal valid discussion points. (If your best readers are somewhat shy, have them tape their interpretations.) The first poem in this cluster—“I’m Nobody! Who Are You?”—is ideal for multiple readings. Its eccentric capitalization and punctuation are genuine reading aids; they underscore key words. Students will find that honoring these marks may affect their interpretation.

Involve students in the short dialogues that follow each poem. For instance, after the first poem (“I’m Nobody! Who are you?” text page 170), ask students what they imagine the pressures of public life to be. According to the poet Raymond Souster, would Emily Dickinson and Ned Hanlan (“Our Boy in Blue,” text page 172) react to fame in the same manner? Which one sees privacy sacrificed to fame? Which one enjoys being famous?

After “Warren Pryor” (text page 173), ask the class how important it is to have other people’s approval. Do they know people who are happy without it? Why does a person seek other people’s approval? Has it something to do with a need for acceptance? What leads to acceptance—is it conformity, or does a strong individual have as good a chance of becoming a member of the group? Aren’t there various types of belonging? Perhaps being born into a group (or culture) means very different things to the member than joining a group to find oneself or

finding uniqueness by growing in a special relationship. Compare the natural sense of belonging found in “The Song My Paddle Sings” (text page 175) with the square-peg-in-a-round-hole sense of “Warren Pryor.” Both describe means or attempted means of finding identity. Compare both types with the gently self-mocking and paradoxical statement in “Ambivalence” (text page 174, written by a high-school student).

Several of the poems state strong feelings about the issues discussed. Ask your class to conceive of a dialogue between the narrators or the subjects of any two of the poems. For example: How would Warren Pryor and the narrator of “I’m Nobody!” discuss the issue of conformity vs. individuality?

Suggested Answers

Discussion p. 177

1. In discussing the students’ replies to this question, you may also want to raise the question, “How do you feel about people who do not conform to the custom of your group?” If you want to avoid putting students on the defensive, rephrase the questions in item 1 so that they are about how “most people” might behave.
2. To elicit answers, draw a line across the board, numbering points along it from 1 to 10. Above 1 write “group approval is very important,” and above 10 write “group approval is not important.” Ask students to decide where each character’s attitude toward group approval should be placed on the line. Encourage discussion when judgments vary.

Extending the Lesson

1. Have students illustrate their “I” poems with a drawing or collage. The collage could include pictures of items, such as cars, clothes, sports, that are important to the student and arranged in an artistic form, perhaps a silhouette of the student’s profile. The poem and art say, “This is me.”
2. Students enjoy and have little trouble writing acrostic poems. Each letter of a word written vertically becomes the first letter of that line of the poem. The “I” acrostic poem uses the name of the writer as the subject, title, and base word of the poem. Students may make each line an adjective or descriptive word about themselves. Or, the lines may follow the usual poetic forms, with or without rhyme. Examples:

Mary

Mixed-up

Angry

Rejoicing

Yearning

David

Distant voices call,

“Are you in the game?”

Victory or defeat,

It is all the same.

Did you give your all?

Lesson 12 (Text pages 180-192)

Especially Worthy

Forestudy

Major Outcomes

Language—Diction: Recognizing and using synonyms.

Synonyms— Word Power p. 180

Working with synonyms helps students build both their reading and speaking vocabularies. Students can read the opening paragraphs of the *Forestudy* silently and then work on Practice 1 individually or in groups of two or three students. The task will probably be simplified if you instruct the students to use the root form of each word in their list, i.e. stack, flourish, cluster. They should pay attention to the fact that “cluster” is used here as a verb, not as a noun. Answers to Practice 1 will vary. Possible answers follow:

1. *stack*: place on top of one another
pile: gather in an orderly way
heap: load, fill to the point of overflowing
arrange: put in the proper order
2. *flourish*: wave in a showy display
brandish: wave threateningly
wave: shake up and down in the air
3. *cluster*: group closely together
gather: come together
group: form together
assemble: gather together
throng: crowd with people
huddle: crowd close

Teaching the Selection p. 181

Perhaps students will be willing to discuss human guilt with respect to parent/child relationships. Have they ever felt guilty accepting something from their parents or frustrated by their parents' wishes for their success?

Many children grow up in families where parents place demands on them. In Jim's case it was the chance to leave the farm and go to the city for university at a time when few young people were given the opportunity. Discuss with the students whether they have ever been allowed or encouraged to go in a direction that marked a turning point in their lives. How did they accomplish this? Discuss with students how important their parents' values are to them. Do their parents have influence over their decisions? Should they? What about freedom? How does financial dependence on parents affect these issues? Discuss how important environment (country versus city) is on parental expectations. Perhaps a few students have changed environments. Has this in any way influenced their values? How?

Another point to discuss is the value placed on education today compared to that of the 1930's.

What type of education do you feel is necessary today? Why?

Follow-Up

Suggested Answers

Discussion p. 189

1. During the Depression, fewer people were able to afford an education, particularly those who lived in rural areas.
2. Jim's brother, Nipper, felt that Jim did not show enough appreciation to his mother. Jim did not have dinner with them and this disappointed the mother. Nipper had seen his mother work hard for Jim.

3. Jim had been feeling guilt and at the same time a tremendous amount of appreciation for what his mother had done for him. "Then he looked at Mother; and for a moment, before he kissed her, I thought I saw a worry in his eyes." Jim made a statement that he planned to pay his mother back. Jim's final speech, thanking his mother in front of everyone, was proof of his deep love and consideration for his mother.
4. The final statement continues the author's gently ironic presentation of the father's character. Having no formal education himself, he maintains his own dignity by making fun of those who have an education. Though he values what is immediately and tangibly useful, he does recognize the importance to his wife of the son's graduation, and makes it possible for her to go. Embarrassed by his tender feelings, he makes a final joke about the grand occasion.
5. Students might discuss values their parents place on them, and their own particular responses to these values. They might also discuss ways of showing appreciation to their parents. Perhaps they have their own ideas about bringing up children.

***Editing/
Proofreading
for Sense
pp. 190-191***

Major Outcomes

G/U/M — Mechanics: (1) Using commas to separate items in a series, to set off appositives, to set off nouns of direct address, to set off non-restrictive clauses, and to separate direct quotations from explainers. (2) Using the apostrophe to show the omission of letters. (3) Using the dash according to standard practice.

Composition—Effective writing: Placing modifiers to insure clarity.

Editing, of course, involves much more than correcting awkward phrasing and eliminating unintended humor. Nevertheless, one of the chief purposes of editing is to assure clarity of expression. And the use of humorous examples of unclear writing and wrong punctuation in this lesson should help the student see the importance of editing for clarity. To extend the lesson, have students edit a news story of one to three paragraphs. Have it typed triple space so that corrections can be made easily. Be sure that the unedited story you use for the exercise has a variety of mistakes for students to find and correct.

Answers for Practice 1 are (1) A; (2) A; (3) A; (4) B; (5) B; (6) A; (7) B—the nurse is pretty and young; in sentence A the nurse may be a mere child; (8) A; (9) A; (10) B.

Sample answers for Practice 2 follow:

1. Anyone under 16 . . . will be prosecuted.
2. At a Christmas party in her home the wealthy matron entertained . . .
3. Mrs. Jones . . . was proud that she was as able as her husband to shoot a deer.
4. Kim fed biscuits to her dog.
5. . . . and found the name of his grandfather.
6. While cooking . . . breakfast, the . . . man was killed in a horrible manner.
7. In California a manslaughter sentence . . .
8. Having traded in the old car for a liberal allowance, Bill Hayes acquired . . .

***Extending
the Lesson***

1. To extend the lesson and to provide further proofreading, editing and revising practice, duplicate problem sentences from actual student writing. Have students compare their corrections and decide on the best remedies. Occasionally, put example sentences on the overhead projector and have the whole class share in the revision.
2. Role play a situation between parent and child (teenager) which shows a conflict in values, e.g. parent wants child to take some post-secondary educa-

- tion but the child wants to begin earning money, or take an extended trip to Europe or California. Debate the pros and cons of education after high school.
3. Have the students write down all the alternatives they see for themselves when they finish school. These alternatives could be discussed either in small groups or in one class discussion.

Lesson Checkup: See “Lesson 12 Check-up: Synonyms/Proofreading” (*Resourcebook* page 107).

Resources

Brian at 17 (NFB 106B 0173 094) 28 min 05 s b&w. Seventeen year old Brian can't get along at school and can't get along at home and has no idea where he is going in life.

Coming Home (NFB 106C 0173 007) 84 min 5 s col. Completely unrehearsed, this film shows a family looking at itself. The divisiveness among family members is shown most poignantly.

Lee, Harper, *To Kill a Mockingbird*. Popular Library, 1975. A classic story of growing up amid one of life's ugly situations—prejudice. Sensitive and beautifully written.

Wojciechowska, Maia, *Don't Play Dead Before You Have To*. Harper, 1970.

Focus (Text pages 193-200)

Detecting Propaganda

Major Outcomes

Reading—Comprehension: (1) Inferring the main idea. (2) Inferring the author's/speaker's purpose. (3) Distinguishing fact from opinion. (4) Recognizing and evaluating propagandistic devices: slogans, repetition, name-calling, card-stacking, the testimonial, and the bandwagon and plain folks approaches.

Language—Diction: Perceiving the nature and function of euphemisms.

Literature—The craft of literature (cognitive): Identifying ambiguous, euphemistic and deceptive intent behind wordings.

Teaching the Lesson

Begin the lesson by reading aloud ten or fifteen current slogans or catch phrases that are used to advertise popular products. As you read each one, have the students write the name of the product with which it is associated. Since the students are continually bombarded by these slogans, they should have little trouble recognizing the products the slogans represent. When the quiz is over, give the students the answers and have them grade their papers. Their high scores should illustrate one kind of effectiveness of modern advertising.

“Let the Buyer Beware” (text page 193) gives the etymology of *advertise*. The derivation of *propaganda* might also be of interest to students. Knowledge of its derivation might help students see the term objectively and other than negatively.

Church Latin gave us the term “propaganda.” It is clipped from the longer phrase *Sacra Congregatio de propaganda fide*, the “Sacred Congregation for Propagating the Faith,” an organization established by Pope Gregory XV. When capitalized, it refers to this ecclesiastical body; however, as the world has become more secularized, it has since grown to have a connotation that is more political or commercial than ecclesiastical. The term further derives from *propagare*, a biological/agricultural term meaning “to set slips,” “to cause to multiply, spread, or transmit.”

In discussing “What’s the Good Word?” (text page 194), remember that it is easy to ridicule the idea of “sugar-coating” the names of objects, physical features, human conditions, and occupations. But words do have powerful effects on people and not all shifts in levels of speech are euphemistic. Intent largely determines whether or not the label “Euphemism” is justified. If the word “handicapped” or “retarded” has a sting to it, why not use the term “exceptional”? If “disadvantaged” gives a person or group a more positive image than “poor” or “lower class” does, why not use it? The person who explains, “I’m just calling a spade a spade,” may be rationalizing the use of offensive or hurtful language.

Students might give further examples of euphemistic occupational titles before going on to Practice 2; for example: *cosmetician*, *beautician*, *hair stylist*, *sales representative*. More blatant expressions are: *lockologist*, *sanitation engineer* (when applied to garbage collectors).

Begin a collection of examples of propaganda techniques to supplement those in the text. Much propaganda is very subtle—a point worth emphasizing—in that it *appears to be a calm, careful analysis of an issue*. Specific techniques are easiest to find in commercial and political advertising, campaign speeches and some publications of pressure groups.

Sample answers for Practice 7 follow:

Glittering generality: individual freedom/liberty/God-given right/freedom of choice

Name-calling: forced to pay tribute/compulsory unionism/labor barons/fuzzy-minded

Bandwagon: Thousands . . . are joining. Come join . . .

Plain folks: hard-working common people

Card-stacking: Fails to give any pro-union arguments, such as that non-union workers get benefits, won by the union, in unionized shops.

Extending the Lesson

1. Show a film that is an obvious attempt to publicize a cause. Have the students analyse the propaganda devices used in the film, discussing their effectiveness. Many such films are available to schools, particularly films on smoking, narcotics, etc. Have the class discuss the value of propaganda, as well as its abuses.
2. Record a political speech that is filled with blatant propaganda techniques. Play it for the students and ask them to identify the techniques used.
3. For a humorous look at advertising, obtain several “ads” from *Mad* magazine to show your class. The students should readily recognize the satire involved.
4. A good project for use with the study of propaganda is the staging of a political campaign. Students should incorporate the various propaganda devices in their ads and speeches. In order to determine the most effective campaign, stage a mock election at the end of the project.

Lesson Checkup: See “Focus Checkup: Detecting Propaganda/Euphemisms” (*Resourcebook* page 108).

Lesson Extension: See Media Lesson 4 (*Resourcebook* pages 154-159).

Professional References

Altick, Richard D., *Preface to Critical Reading*. Holt, Rinehart & Winston, 1968, Chapter 1: “Denotation and Connotation.”

Chase, Stuart, *The Tyranny of Words*. Harcourt, 1959.

Jennings, Gary, *Personalities of Language*, Chapter 8: “Nice Nellies and Fancy Dans.” and Chapter 16: “What’s the Good Word?” Thomas Y. Crowell Company, 1965.

Murphy, Mary Kay, “Propaganda—A Part of Students’ Lives,” *English Journal*. September 1964. NCTE.

Packard, Vance, *The Hidden Persuaders*. McKay, 1957.

Rank, Hugh, ed., *Language and Public Policy*. NCTE, 1974. An excellent collection of essays on current usage. Defines and illustrates “Doublespeak” in advertising and politics.

Resource

Watkins, Julian L., *One Hundred Greatest Advertisements*, 2nd Edition. Dover, 1959.

Lesson 13 (Text pages 201-211)

Ruben

Forestudy

Major Outcomes

Stream of Consciousness—Internal Monologue p. 201

Literature—the craft of literature (cognitive): (1) Identifying/explaining logical or illogical patterns. (2) Explaining the use of the stream-of-consciousness technique/noting the use of interior monologue.

Composition—Effective writing: Jotting down ideas as they occur (in a stream-of-consciousness form).

Have students read the explanation of internal monologue silently. When they have finished, ask if there are any questions. Then, ask someone to suggest why internal monologue is sometimes called “stream of consciousness.”

Before students begin the ten-minute writing exercise (Practice 1), assure them that no one else is going to read their papers, that this is a very private exercise. (Of course, do not walk around the room peering over shoulders!) During the exercise do not interrupt the thoughts of other students by urging laggards to start writing. If a few students are slow in getting started, no harm will have been done.

The purpose of the *Forestudy* is to prepare the students for the rapid shifts in “Ruben” among dialogue, straight narration, and reflection. If the students acknowledge and talk about the rapidity with which their thoughts often jump from one mode of thinking to another, they should be better able to follow narrative shifts in Ruben’s account. After the class has read “Stream of Consciousness—Internal Monologue” and while you are discussing it, try suddenly interrupting the discussion with “What are you thinking about right now?” Do it, of course, so as not to seem to reprimand absent-minded students, but to point out the frequency with which minds wander from one thought to another.

Discuss the writing in Practice 1 by asking if any students were at all surprised by the paths their minds took during the exercise. Invite them to share as much as they are willing to share, and recommend the technique of forced writing as a useful way of “thinking out loud” when things seem confusing.

If you think so doing will help with understanding the flashbacks in “Ruben” and if your class has already read it, refer them back to the story “Scent of Apples” (text page 97) and its follow-up section entitled “Flashbacks” (text page 106).

In Practice 2 the straight narration begins with the narrator “Ruben spent all of his waking hours” and ends with “he did not know why either.” Ruben is thinking out loud when he says, “Why, he asks me,” because at this point he is not really speaking to the other person. Then he continues with dialogue.

***Teaching the
Selection
p. 203***

You might have various students role-play Ruben talking about his experiences: the most remarkable event of his life, his teenage years and schooling, his children and what became of them. Have students tape these accounts.

You might also have students imitate Ruben’s movements—his walk—facial expressions—hand gestures. Students should keep in mind that Ruben is elderly and blind. What objects, if any, do they feel Ruben would cherish? These objects might help Ruben physically portray his character. How much can we tell about a person from body movements and gestures?

Perhaps organizing a visit to an old age home might be of value to both the students and the elderly involved. Students might spend some time playing cards with them or merely talking. This might help students understand the thoughts and true feelings of these people.

***Follow-Up
Discussion
p. 208***

Suggested Answers

1. Ruben loved to talk incessantly about his past when someone came into his room. He had no possessions or family pictures, therefore one can assume he did not receive many visitors.
2. Ruben sewed collars and lapels on garments for fifty years. He seemed to be proud of his trade and the compliments he received. Perhaps he never questioned his existence and was only too happy to have made it on his own.
3. Answers will vary.
4. Ruben seems to have had good relationships—his cherished memories of his parents, his wife whose illness worried him and whose death caused him much grief, and Moey Bilstein with whom he used to joke. Students may require an explanation of Ruben’s job as a pieceworker. His wages were entirely dependent on the number of collars and lapels he sewed on—no such thing as an hourly wage, merely so many pennies per piece. Such work is routine and demands concentration, yet Ruben was proud of his skills and dependability. A strikingly positive attitude! The story doesn’t say what caused his blindness, the piecework would not have helped.
5. Answers will vary regarding the importance of past memories. Souvenirs, trophies, treasured articles from childhood, and pictures are possible examples. From the saving of letters you could take the students a step further to the consideration of journals and diaries.

***Word Parts—
Clues to
Meaning
p. 209***

Major Outcomes

Reading—Vocabulary acquisition: (1) Noting and using familiar roots, combining roots with prefixes and suffixes. (2) Identifying the appropriate meaning. (3) Pronouncing a word according to diacritical marks.

Reading—Study skills: Acquiring dictionary skills.

This lesson can profitably be read aloud, pausing for questions and the supplying of examples. For instance, as each of the ten listed prefixes is read, you might give one or two examples and then have students suggest others. The same procedure can be followed with the ten listed suffixes.

In Practice 1 students might respond in the following manner:

1. *actually* means *in a manner* (from the suffix *-ly*) *actual*.
2. *unseen* means *not* (from the prefix *-un*) *seen*. Proceed with the remaining items in a similar way.

In Practice 2, students might pattern their writing on the following example:

Conversation: as informal or friendly talk. The root *converse* means “to talk informally together;” the suffix *-ion* means “act of, process of.”

Extending the Lesson

1. The teacher might have interested students research the garment industry in Canada today. Students might look into: jobs available and training needed for these jobs. The film *Norma Rae* deals with the problems surrounding textile factory work that led Norma Rae to risk her own security in the struggle to unionize.
2. *I Never Sang for My Father*—play and movie—expands the theme of care of the elderly.
3. You might have the students reflect on their own attitudes toward elderly people they know. How do they feel about their grandparents? Do they have regular contact with any handicapped people? What is their attitude toward these people? How do they feel when they see a handicapped person on the street? You might also initiate a discussion about how the elderly are treated by society. What is their role? What are their grievances? Ask students what they would like to be doing when they reach sixty-five. Should retirement be compulsory?

Lesson Checkup: See “Lesson 13 Checkup: Suffixes and Prefixes” (*Resourcebook* page 109).

Resources

Antonio (NFB 106B 0166 070) 27 min 55 s b&w. An aging and lonely widower recalls the happy and sad events of his life.

I Am Not What You See (NFB 106C 0175 193) 27 min 55 s col. Originally seen on CBC’s *Man Alive*, this film is an honest and sensitive interview with Sondra Diamond, handicapped with cerebral palsy.

The People You Never See (NFB 106C 0178 055) 27 min 52 s col. From CBC’s *The Nature of Things*, this film looks at the problems of handicapped people in our society.

Raymond's Run

Forestudy Major Outcomes

Points of View p. 212

Literature—The craft of literature (cognitive): (1) Identifying the omniscient point of view; explaining its function. (2) Identifying the first-person participant point of view; explaining its function.

Students can read the *Forestudy* silently, but it may help at the outset to analyse the word *omniscient*: *omni-* = all; *scient-* = to know. Thus, *omniscient* = *all-knowing*. Some students may be puzzled by the use of the term “person” with point of view. Explain that these terms are derived from the “number” of pronouns: “I” is first person; “you” second; “he”/“she”/“it” third person. These numbers are derived from the sequence of pronouns in the conjugation pattern of verb tenses.

In the Practice 1 discussion, students might point out that the omniscient point of view gives the writer the advantages of (a) telling what characters are thinking as well as what they are saying and (b) controlling events and so creating suspense.

The first-person participant point of view often creates the feeling that the story is real, not fanciful. It may also evoke the feeling of “walking in another’s shoes.”

Teaching the Selection p. 213

Very few stories deal with mental retardation in a family context. This story is unusual not only because it does, but because it does so without pity and without a case-study approach. In short, Raymond is seen first as a sibling and later as a source of family pride. Some students will feel awkward discussing Raymond; others may be downright mean. Help both types to see Raymond from the narrator’s point of view by focusing on her descriptions of him. Basically, Squeaky (“Hazel Elizabeth Deborah Parker”) sees Raymond as her “little brother,” and takes care of him as one would a very young child. His happiness and desire to run are indications of the good job she does with her ward.

This is more Squeaky’s story than Raymond’s. To make the point, jot down these two words on the board and ask the class to relate them: run, respect. (What kind of person is Squeaky? Why is she a good coach? Although she can cut down others, is she mean? What does she value? What does she learn?)

Note: Students should not miss the social commentary at the end of the story. The author’s *The Black Woman* strongly advises black women to “embrace the community,” to be “basic” with one another. This concern with women taking pride in themselves and ignoring roles set for them—the strawberry, fairy, and flower roles Squeaky rebels against—is the serious message underlying “Raymond’s Run” (*Whose “run”?*).

Have Squeaky and Gretchen won just a track race when they congratulate and smile at each other? To encourage students to discuss what Squeaky is “running” for, write the last two sentences of the story on the board and discuss them.

We stand there with this big smile of respect between us. It’s about as real a smile as girls can do for each other, considering that we don’t practise smiling every day, you know, cause maybe we too busy being flowers or fairies or strawberries instead of something honest and worthy of respect . . . you know . . . like being poeple.

How do girls feel about this excerpt? How do boys feel? Is Squeaky’s school their school?

Follow-Up

Discussion p. 221

Suggested Answers

1. By the end of the story Squeaky's relationship with Raymond has changed from mere protector of a retarded boy to one of respect for his running ability and almost parental pride in his accomplishments. She sees herself not only as a sister, but also as a track coach. She has gained respect for Raymond and increased her own self-respect. (Interestingly, her new self-respect allows her to respect her fiercest competitor, too.)
2. Students may supply quite a list of adjectives as their impressions of Squeaky: spunky, feisty, proud, self-confident yet aware of her shortcomings, dutiful and reliable in caring for her brother, kind-hearted toward those deserving kindness, observant, etc.
3. The author has written in the first-person participant point of view, perhaps to add a sense of realism and perhaps to help the reader identify with Squeaky. Also the story may be an actual re-creation from her own childhood.

Punctuating Informal Writing p. 221

Major Outcomes

G/U/M—Mechanics: (1) Using commas to set off nouns of direct address. (2) Using the dash according to standard practice. (3) Using quotation marks to indicate a speaker's exact words. (4) Using the apostrophe to indicate letters omitted in contractions.

Language—Diction: Distinguishing informal language from formal language.

The general focus of this lesson is on informal writing. The specific focus is on four literary devices for informal writing that present punctuation problems: *contractions* (the apostrophe), *direct address* (the comma), *dialogue* (quotation marks; sequence of punctuation marks), and *emphasis* (the dash). The culminating practice in this lesson asks the students to use the four devices in one piece of personal memory writing.

For Practice 7, the correct punctuation and paragraphing follow. You may need to help students with the first line: notice that the comma is omitted if the direct quotation ends with a question mark (or exclamation mark).

"Where are you going?" his mother asked.

"Out," he said.

"That's not enough, I want to know exactly where you're going."

"Down to the arcade," he said insolently.

"Oh, no, you're not," she said. "You clean out the garage."

"If I'd told you I was going to the library, would you've let me go?"

"I'm not answering that one."

In Practice 8, dashes would be appropriate at these places: (1) ... stood—my Aunt Agnes—(2) ... couple—Phyllis. ... (3) ... want you to—are you listening to me?—open ... (4) ... purchase—a 1937 Hudson.

If you wish to transform Practice 9 into a major writing assignment, you might want to deal with some of the language devices that Bambara uses: slang and conversational idioms. Here are some examples (these lists are by no means exhaustive):

Slang: a big rep is the baddest thing around

fatso

high-prance

whupped

chit-chat

Conversational Idioms: you got anything to say

cause (for because)

I take /for "took"/ my time getting to the park

so, well (to introduce a sentence)

In addition, some of Bambara's verb phrases are dialectal, as when Squeaky omits the standard *are* from "... maybe we too busy being flowers."

Lesson Checkup: See "Lesson 14 Checkup: Contractions/Punctuation" (*Resource-book* page 110).

Professional References

Bambara, Toni Cade, ed., *Black Women: An Anthology*. Norton, 1974 (New American Library, a Mentor pb).

Resources

Angelou, Maya, *I Know Why the Caged Bird Sings*. Random House, 1970 (*Also* Bantam pb, 1971.) A semi-biographical, highly readable book about growing up Black.

_____, *Singin' and Swingin' and Gettin' Merry Like Christmas*. Random House, 1976. A worthy sequel to *I Know Why*....

Bambara, Toni Cade, *Gorilla, My Love*. Random House, 1972. The included story of the same name has a feisty lovable heroine much like the one in "Raymond's Run."

Lesson 15 (Text pages 226-233) *from* Munro's **First Cable After Dieppe**

Forestudy

Major Outcome

G/U/M—Grammar and Usage: Forming *there* transformations.

There *Transformations* *p. 227*

After students have read the *Forestudy* up to Practice 1, you might point out that some of the dramatic effect of *there transformations* usually comes from infrequent use. Overuse tends to lessen rather than heighten its rhetorical impact.

In Practice 1, students should explain that, when the sentences are rephrased, the verb (or part of it) comes *before* the subject. In the third sentence the verb "existed" is not needed because "were" means "existed."

In Practice 2, notice that some of the sentences may be reworded in more than one way:

1. There were three shadowy figures lurking ...
(or ... figures who lurked ...)
2. There were only 50,000 sport fans at the coliseum ...
(or ... fans who showed up at ...)
3. There were a few informers who knew ...
4. There were two tightrope-walkers who lost ...
5. There is one metre of snow covering ...
There is a one-metre snow covering on ...
There is one metre of snow that covers ...

Teaching the *Selection*

p. 228

Using a wall map of Europe locate Dieppe, an ancient city clustered around a small harbor sheltered on either side by 16 km of high limestone cliffs.

The attack on Dieppe on August 19, 1942, in which the main landing forces belonged to the Second Canadian Division, was a complete failure, owing to the strength of the German defences and the inadequate artillery and aerial bom-

bardment from the Allied side. Of the 4,963 Canadian soldiers embarked, 3,367 became casualties. This failure led to a good deal of bitterness in Canada and to a controversy that has continued to this day.

Newspaper coverage of the Dieppe raid was far more extensive than for any previous Canadian operation. Never before had so many correspondents been allowed to share the dangers of frontline fighting with the troops. The most brilliant account of the attack was given by Ross Munro of *The Canadian Press*, who went ashore in a small landing craft and saw men killed a few metres away from him. His story was cabled around the English-speaking world. Munro also wrote a number of follow-up stories detailing the parts played by the various units, and when he returned home for a holiday he spoke about the battle at the hometown of every Dieppe regiment from Montreal to Calgary.

In addition to familiarizing themselves with the circumstances of this bloodiest battle in Canadian military history, students will probably need help understanding a perhaps alien attitude toward war. Students who think Munro glorifies war might need to be reminded that Canada's involvement in World War II was supported by almost all its people. Having witnessed Hitler's destruction of democratic institutions in Germany and the Saarland and his overnight seizure of Austria, Czechoslovakia and Poland, the Allied nations were genuinely frightened that totalitarianism would spread to their shores. (Is this attitude really alien? Hasn't it just changed names—from "Nazi" to "Communist"?) Because he was writing to a civilian population eager to support the war effort, Munro could emphasize the material losses: human losses were a given. (The questions and bitterness about the aforementioned futility of the practice raid came later.) Statements such as the following, which may seem callous and cruel to your students, must be taken in context, from the point of view of one who saw a purpose to the war and believed in it as a cause worth dying for:

"They fought to the end, where they had to, and showed courage and daring."

"There was heroism at sea and in the skies in those hours ..."

Follow-Up

Discussion *p. 229*

Suggested Answers

1. Ross Munro's point of view is that of a reporter; but insofar as he shared every danger of the soldiers he was also a participant. ("I watched Canadian troops fight the blazing, bloody battle of Dieppe.") At one point, he shared a boat with one of the units, and although he was there as an observer, not as a fighter, he was almost killed with the soldiers.
2. "Shroud" is a very effective word to describe the cover of smoke lying over Dieppe, a dead town, now filled with the dead.
3. Help students trace the excerpt's organization—roughly chronological. Though there is a sense of "wild scenes that crowded helter-skelter one upon another in crazy sequence," there are also definite time indicators:
 "... landing by dawn's half light"
 "a few hours later ..."
 "Hour after hour ..."
 "They left Dieppe ..."
4. Answers will vary. Some students may feel Munro's somewhat matter-of-fact reporting is callous. Others may realize that nothing is to be gained by overly sentimental or emotional descriptions. In the long run, the reporter's so-called "objective" stance on events of great magnitude allows great leeway for readers to react on a personal level to selected details.

Subject-Verb *Agreement* *p. 230*

Major Outcomes

G/U/M—Grammar and usage: (1) Making subjects and verbs agree in number and person. (2) Inflecting noun/pronoun subjects to effect agreement. (3) Inflecting verbs to produce agreement.

This lesson follows logically from the *Forestudy* by calling attention to the problem of *subject-verb agreement in there transformations*. The lesson then continues with other subject-verb agreement problems.

Answers for Practice 2: (1) are; (2) is; (3) are/were; (4) was; (5) is.

Notice that in Practices 4 and 7 the student should use present tense verbs because they have agreement inflections, whereas past tense (regular) verbs do not.

Sample answers for Practice 4: (1) stand/are; (2) shines/is; (3) comes; (4) walk/are.

After students have read the explanation preceding Practice 5, ask them what the verb would be if the sentence began “One of the . . . items” and ended with “cigarettes.” Then point out the nature of the problem: subject and subject complement are different in number. In all such cases the verb agrees with the subject.

- Examples: 1. The financial difficulty is the costs of the project.
2. The many loopholes are the major flaw in the contract.

Answers for Practice 5: (1) One . . . is; (2) Several . . . have received; (3) one . . . has; (4) factory . . . fills.

Answers to Practice 6 will vary with local usage and imagined contexts. Items clumped together by usage as single items might be (1) “bread and butter,” an open-faced sandwich; (4) “gas and electricity,” when a single utility bill; (5) “love and honor,” as part of a vow or attitude of respect; (7) “nuts and bolts,” as slang meaning “nitty-gritty” or as a single mechanical unit; (8) “cream and sugar,” as condiments for a cup of “regular” coffee. All of these suggested answers can be modified by contexts not suggested above.

Extending the Lesson

1. If any student knows someone who took part in the raid on Dieppe (or the invasion of Normandy) he or she might record an interview with that person on tape and play it back to the class. One question might be this: “How do your recollections of the scene compare with those of Ross Munro?”
2. Read to the class the full selection from which this excerpt comes—*A Century of Reporting*, edited by Lucien Brault et al. Clarke, Irwin & Co., 1967.
3. Students interested in this section of history might wish to prepare and conduct a debate on the efficacy and tactics of Dieppe as a forerunner to the eventual second-front landings on the Normandy coast. A thorough description of this can be found in *The Canadians at War, 1939-45*, Vol. I.
4. You might consider giving the following assignment to the class: each student is to find someone who has first-hand memories of a war (even those at home who weren’t directly involved). The student is to bring back to class a story or anecdote from this person, as well as some personal reflections. (If a person does not wish to recall anything, that in itself is an eloquent statement about the effect of war.)

Lesson Checkup: See “Lesson 15 Checkup: *There Transformations/Subject-Verb Agreement*” (*Resourcebook* page 111).

Professional References

- Broadfoot, Barry, *Six War Years*. Paperjacks, 1974
- Munro, Ross, *Gauntlet to Overload*. Hurtig, 1972. The story of the Canadian army.
- Schneider, Franz and Gullans, Charles, trans., *Last Letters from Stalingrad*. Signet, 1965. A deeply moving collection of soldiers’ letters. These letters were among those seized early in 1943 when the Nazi High Command was studying troop morale on the Eastern Front.

Thompson, R.W., *Dieppe at Dawn*. Hutchinson, 1956.
Young, Brigadier Peter, *Storm from the Sea*. N. Kimber, 1958.

Resource

Ebbtide (NFB 106B 0162 035) 27 min 46 s b&w. Part of the *Canada At War* series. A straight documentary, this is a rather flat film, but may give the students some notion of Canada's position at the height of World War II. It follows events from July to September, 1942.

Focus (Text pages 234-240)

From Sentence to Paragraph to Composition

Forestudy Major Outcomes

Composition—Effective writing: In a multi-paragraph composition: (1) phrasing a suitable thesis statement advocating a point of view or a course of action, (2) making a three- or four-level outline, (3) writing an appropriate introductory paragraph, (4) developing the body of the composition, (5) writing a concluding paragraph, (6) unifying the composition, and (7) using appropriate transitional words and phrases.

Teaching the Lesson

This text prefers the term “opinion sentence” to “topic” sentence or “thesis” statement. If students start looking for “topic” sentences as well as “opinion” sentences, please inform them these terms are synonymous! Practice 1 contains several examples of such opinions, buttressed by details.

In Practice 2, write on the board or prepare transparencies of a few of the student paragraphs. Focus on details provided rather than details omitted. There will be time later on in the lesson to edit these paragraphs (see Practice 4, text page 237).

Question 1 of Practice 3 anticipates that students will spot the different formats of the block paragraph in Practice 1 and the outline in “From Paragraph to Composition.” The content is identical except for the parentheses around the numbers in the first example.

In addition to outline details on text page 236, other possible responses to Question 2 in Practice 3 are: (a) the percentage of Canadian students in public schools might be cited, increased public pressure for special programs in public schools; (b) television is “free,” many teens are given pocket money for movies; (c) specific in-style clothes could be cited, or parents’ complaints might be mentioned; (d) car upkeep is more costly every day, many parents pay transportation to and from colleges, school buses are tax supported. Many students will object to these examples, especially if they work. However, get them to see that this is an exercise, not a judgment.

When students have completed the cumulative writing assignment (Practices 2, 4, 5), discuss several with the class. If students have written in groups, ask each group to submit one composition for discussion.

Professional References

Gueder, Patricia A., *et al.*, *They Really Taught Us How to Write*. NCTE, 1974.

This book shows what is right about student writing. To be a contributor to this book, teachers had to be recommended by award-winning students.

“Reading and Writing Methods and Materials,” *English Journal*, September 1976. NCTE. This entire issue is devoted to reading and writing.

“Why Can’t Johnny and Jane Write? Back to Basics,” *English Journal*, November 1976. NCTE. This entire issue analyses problems of student writing.

Lesson 16 (Text pages 241-253)

All the Years of Her Life

Forestudy

*The Power
of Words*
p. 241

Major Outcomes

Language—Diction: (1) Using words to create favorable/unfavorable or pleasant/unpleasant impressions. (2) Differentiating between dignified and undignified words and between refined and vulgar words.

Literature—The craft of literature (cognitive): Explaining the effect of using connotative words.

No answers are included here for Practice 1 because student answers may vary. Be prepared for such variances (e.g., items 3 and 8 will vary with home backgrounds and physical characteristics). Avoid debating rightness and wrongness when variances are obviously reflections of private lives and/or personal problems.

A variation of Practice 1 could be used before students read the *Forestudy*. Tell students that you would like to know their feelings about certain words. Then give students a list of twenty words and phrases, either dictating them or having the list duplicated in advance. The list might be made up of the fifteen terms in Practice 1 plus five others that are likely to elicit a neutral response, such as *person, street, screen, room, shoe*. (Or make up your own list of twenty words.)

Have students respond to each word with one of these symbols:

+ = a positive effect, a pleasant connotation

– = a negative effect, an unpleasant connotation

O = a neutral effect, neither a pleasant nor an unpleasant connotation

Before discussing the results of the above exercise, have students read the *Forestudy*. Then point out that “The Power of Words” is a brief introduction to semantics and etymology. You may want to introduce the terms *denotation* and *connotation* in the discussion of positive (pleasant) and negative (unpleasant) words. Ask the students to compose brief lists of positive- and negative-feeling words. Then compare several of these lists, asking the students to attempt explanations for various positive and negative connotations of the listed words.

In Practice 2 you might elicit comment on the relatively heavier use of negative-feeling words in Paragraph A compared to the positive-feeling words in Paragraph B. (Is it easier to insult than to praise?) In sentence 1 of Paragraph A even relatively neutral words like “pushing,” “bunch,” “smoldering,” and “stump” acquire negative connotations.

*Teaching the
Selection*
p. 243

One student who participated in the field-testing of this story commented that the story was ok, but that it had a “bad title.” You might share this comment directly, or ask, as a prod to reading, “What’s the title got to do with the story?”

Read aloud “The Man Who Finds His Son Has Become a Thief” (text page 248), eliciting several reactions to the poem. Discuss the poem briefly, just long enough to have students speculate about the parent half of the parent-child relationship and the plight of the father. (Have students ever seen their parents as “sick and alone and afraid”? How would they feel as parents of a child who has become a thief?)

This story lends itself to reader’s theatre. Instead of assigning the story to be read silently, have several students take parts. Add a narrator to the cast of characters, but omit descriptive tags immediately preceding or following speeches (in other words, treat these as stage directions, to be conveyed through interpretation).

These points might be discussed: Was it consistent for Mrs. Higgins to remain so calm and “earnest” when encountering Mr. Carr but to snap at Alfred on the way home from the drugstore? How did Alfred feel about his mother? about his petty thieving? Does he gain any insight during the story or only at the end?

Compare the narrator of “An Ounce of Cure,” Nipper of “Especially Worthy,” and Alfred. How are their experiences with growing up similar and how do they differ?

Follow-Up

Discussion p. 249

Suggested Answers

1. Answers will vary. They will probably hinge on whether or not students feel sympathy for Alfred’s mother, or whether or not they think Alfred should fight his own battles, and on whether or not they blame all juvenile delinquency on parents. In Mr. Carr’s defense, he seems to have waited for some time before charging Alfred with theft. On the other hand, students may argue that he should have confronted Alfred immediately, then and there putting him on “probation.”
2. Perhaps Mrs. Higgins could not admit publicly what she feared privately—that she or someone would always be bailing Alfred out of trouble. Or, perhaps she still held out a slim hope that Alfred would get through this “certain period in his life.” Her hopes may temporarily have won out over her experience. Some students may even suggest that she was simply trying to save face for the family.
3. Alfred seems for the first time to perceive his mother as vulnerable, as a victim of life rather than one who controls it. He sees, for the first time, that mommy can’t make it better for her son, not without draining herself totally in the process. Alfred seems to feel remorse, if not guilt, for the grief he has caused his mother.
4. It is difficult to tell for sure what will happen to Alfred; we are sure only of what has happened to his mother. Working against Alfred’s success are the several mentions of repeated theft in the narration (in Alfred’s thoughts and in his mother’s thoughts, harsh words, and trembling). However, Alfred seems genuinely stunned by his insight at the end of the story, enough to imply that he is indeed over “a certain period in his life.” Also, he seems likeable. Other people, like Mr. Carr, might just give him the chance to go straight. The question is, however, whether or not Alfred will slip back into the comfortable pattern of letting his mother bail him out of trouble.

Clauses as Adjectives, Adverbs, and Nouns p. 249

Major Outcomes

G/U/M—Grammar and usage: (1) Subordinating one idea to another via dependent clauses—thereby forming complex sentences. (2) Identifying/supplying adjective, adverb, and noun clauses.

G/U/M—Mechanics: Using commas to set off a non-restrictive clause.

The lesson presents one concept: *clauses can function in the same way as single words*. The lesson should move at a quick pace. Avoid getting bogged down in lengthy “enriched” expressions. Answers for the practices, of course, will vary. Some sample answers follow:

Practice 1.

1. The puppy, which was six weeks old, chewed . . .
2. The cake, which was light and fluffy, won first prize.
3. The doctor was using a scalpel which was ancient. (restrictive)
(Avoid, at this point, discussing restrictive vs. nonrestrictive.)
4. . . . toward the closet door, which was battered.

Practice 2.

1. The old soldier became angry when the young lieutenant shouted at him.
2. The police sergeant filled out the report while the witnesses milled about.
3. The nine-year-old boy was to receive his allowance if he did his chores.

Practice 3.

1. At the top of his lungs, Peter yelled that he didn’t want his dinner.
2. For the life of him, George could not figure why he was ten dollars short.
3. The little boy had wanted to tell his mother that he was sorry.
4. At the age of fifty, Mr. Bobbit saw what he had dreamed.

Lesson Checkup: See “Lesson 16 Checkup: Connotation of Words/Adjective, Adverb, and Noun Clauses” (*Resourcebook* page 112).

Lesson 17 (Text pages 256-270)

Juan Romo

Forestudy

*From Character
to Character
p. 256*

Major Outcomes

Literature—The craft of literature (cognitive): (1) Explaining the way in which events are ordered. (2) Identifying/describing the characters’ points of view. (3) Explaining the use of interior monologue. (4) Identifying/explaining time patterns. (5) Noting/using *in media res* patterns. (6) Noting/using flashbacks.

This lesson shows how story writers shift from the point of view of one character to that of another. You can help students become more aware of such shifts by having them write transitions. Supply three short paragraphs, each of a different narrative type, and ask students to write bridges, as in the following example:

I came in, put my books down on the kitchen table, and said hello to my folks. Mom asked me to bring in some firewood, and after doing that I joined everyone for dinner.

(Here, request a transition from narration of events to reminiscences about the day. For instance: Dinner never is exciting after a bad day like today. I knew when I got to my first class that things would not go well. . . .)

I had failed yesterday’s test and that put me in such a bad mood that I wasn’t able to control my temper when the roughhousing started in gym. I know that I shouldn’t have hit him, but it just couldn’t be helped.

(Here, request a transition to dialogue. For instance, the students might write: “Jim, wake up. Your sister asked you a question,” Dad said.)

“I’m sorry, my mind was wandering,” I said. “I was just thinking back over this rotten day. What were you talking about?”

Unless students grasp the various functions of the flashback in “Juan Romo,” they will be frustrated by its narrative sequence. The impact of the story lies in opposed and juxtaposed *perceptions* of events *rather than* in a sequence of *actions*. Conflict is not physical and direct: it is emotional and lies in tensions created by past relationships and in points of view clustering around the tension created by the central event, the funeral of a war casualty, young Gabriel Deanda—natural son of Juan Romo. Have students try to summarize the point of view of each major character: Mr. Romo, Mrs. Deanda, the eldest son, and the priest. What does each think of the situation? Why are they unable to arrive at a happier resolution?

To provoke discussion after students have read the story, ask, “Could this story have been called ‘Gabriel’?”

Gabriel is dead when the story begins, yet Reyna devotes a significant part of the story to characterizing him. Ask students why she would do this. Discussion should reveal his importance in adding details to the portrait of Juan Romo. Students should come to see that by making Gabriel a likeable character, Reyna sharpens the sorrow that attends his death, further emphasizes his parents’ isolation from one another, and increases our sympathy for Romo, who never really knew the son that was so much like him.

“Juan Romo” lends itself very well to filming. If your students have done script writing, have them (in groups) rewrite the story as a film script. They should be reminded to maintain the split-level focus of the story. On one level it is an objective reporting of the death and funeral of a young man (a war casualty); on another, it is a recap of the life and loves of a middle-aged man (the soldier’s natural, but estranged, father).

The funeral is—technically speaking—just a gimmick by which to draw together and comment on the parents’ lives—past, present, future. How will they suggest this?

To help the groups organize their scripts, give them the following rundown of characters and scenes:

Important characters:

Juan Romo—Estranged father

Imelda Deanda—Mother of Gabriel

Gabriel Deanda—Dead son of JR and ID

Jake Deanda—Son of ID, half-brother to GD, scorns JR

Father Romeo—Befriends JR, represents forgiveness, a “father” to JR

Secondary characters: See scene descriptions.

Key scenes (flashbacks in parentheses):

Main focus through:

Assembling of cortege (see esp. p. 258, next-to-last complete par.)

Encounter and interchange between JR and ID
(JR: salesgirl jokes w/father about son)

Romo Departure of cortege (p. 261)
(JR: meeting of father and son at movie)

Church service, JR arriving late and alone
(JR: encounter w/Priest—JR as young man)

Mrs. Deanda (ID: flashback to GD’s birth, his youth, his growing up, giving JR the brush-off)

Ride to cemetery, interchange with Jake—seen from outside car

Father Romeo Burial scene, hot, family under tent, prayers.
(Remembered encounters with JR)
Romeo and Romo's "silent" communication)

Note: If you have not yet taught "Ruben" (Lesson 13, text page 201) and wish to extend studying flashbacks, teach it back-to-back with "Juan Romo."

Follow-Up

Discussion ***p. 265***

Suggested Answers

1. In that Gabriel seems to have possessed the debonair personality of Juan Romo, that Romo was an important part of Imelda's memories, and that he seems to have been a source of discussion and some strain for the Deanda family, Romo was a part of it. But however much he belonged to its past, he did not belong to its present. Juan's "family" seems limited to Gabriel, who did make an effort to see him and who called him "Dad"; and the priest, Father Romeo, who seems, in a way, to have looked after Juan Romo.
2. The department store flashback established that Juan Romo and Gabriel share good looks and a somewhat debonair reputation. The movie meeting clinches their physical resemblance and their similar outgoing, even casual, personalities.
3. This question is more open to supposition than precise answers. It is hinted that Romo was not approved of as a suitor for Imelda. We can also infer that she knew him well enough to suspect he might not make a good husband. However charming, he seems not to have been a steady, responsible type. Romo doesn't seem "the marrying kind."
4. Answers will vary. Jake seems to feel Romo's presence is an embarrassment to the family. We infer that he condemns Romo for causing his mother grief. Jake, in short, seems harsher towards Romo than do the townspeople who have accepted the past as past. Jake's ill feeling toward Romo may also be fed by a tinge of jealousy of his debonair brother Gabriel. Romo is a reminder of Gabriel. The extent to which students identify with Jake or Gabriel/Romo will determine how they answer this question.
5. Father Romeo seems especially sensitive to Juan Romo's feelings of being left out and shunted aside. He likes Romo; he seems to look after him as one looks after a lost sheep. Obviously, as a priest and confessor, he has been privy to Romo's thoughts. The sudden remembrance of Romo's "More headaches for the saints, Father" juxtaposes poignantly with Romo's awkward funeral appearance. When only Romo and the priest among the mourners keep their heads up during prayers, we can infer that they are looking for each other. Perhaps Father Romeo realizes he is Romo's only "family" and in Romo's glance reads a need for friendship and understanding. The "burden" shifts in this glance.

The Passive Transformation: ***Passive Voice*** ***p. 266***

Major Outcomes

G/U/M—Grammar and usage: (1) Forming passive transformations. (2) Identifying auxiliary verbs. (3) Recognizing/using the basic forms of both regular and irregular verbs. (4) Choosing between the past form and past participle. (5) Using an auxiliary verb with the past participle when that form serves as a verb.

Composition—Effective writing: Using the passive voice appropriately.

After students show competency at transforming active constructions to passive—and passive to active—emphasize that use of the active voice often adds sharpness and liveliness to writing. Practices 3 and 4 provide valuable help in using the passive voice and active voice effectively.

In Practice 1 the following sentences are in passive voice: 1, 3, 4, 5, 7, 10, 11, 12.

The transformations in Practice 2 will vary from student to student. Following are examples:

1. The workers paved the street yesterday.
2. Twenty points in five minutes were tallied by Pete. . . .
3. She took the injured pup to the vet's office.
4. We haven't seen Marge since yesterday.
5. My secretary is blackmailing me.
6. The factory will be visited by the premier tomorrow.
7. The Mike Douglas show will feature Rome's Angels.
8. That picture was seen by us three times.
9. Your coffee should be drunk.
10. I changed those sheets yesterday!
11. Sorry, the manager has reserved this table.
12. The band played "Bright Eyes" ten times this evening.

In Practice 3 the passive voice seems especially advisable for sentences 3, 5, and 9. In all three cases the *result* of the action needs the stress and the *doer* is unknown. Sentence 4 is debatable. Here is an active transformation: "To speak frankly is unwise."

Lesson Checkup: See "Lesson 17 Checkup: Active Voice/Passive Voice" (*Resourcebook* page 113).

Lesson Extension: See Media Lesson 5 (*Resourcebook* pages 160-168).

Professional References

Dunning, Stephen, "Sequence and Literature: Some Teaching Facts," *English Journal*, October 1963. NCTE. Of help in teaching flashbacks.

Moffett, James, *Student Centered Language Arts and Reading, Grades K-13: A Handbook for Teachers*. Houghton Mifflin, 1976. The 1968 edition of this book, *A Student Centered Language Arts Curriculum . . .* contains a chapter on "Acting and Speaking" (Chapter 19). This edition updates the earlier edition.

Lesson 18 (Text pages 271-277)

This Funny Thing Called Love

Responding to Poems

Major Outcomes

Literature—Response to literature (affective): (1) Responding/reacting to a literary work. (2) Explaining the initial reaction; seeking to identify its sources. (3) Sharing reactions. (4) Clarifying/extending responses. (5) Judging the work.

Teaching the Poems p. 271

Some of the poems in this five-poem cluster contain phrases which may stump students or which they may ask you to clarify.

"Omaha": the author line of "Song of the Young Man . . ." (text page 271) refers to the Omaha tribe. The poem is from the oral tradition and so bears no author.

"jones beach"/"coney island," lines 6/7 of "Kidnap Poem" (text page 275): popular recreation areas in the greater New York area.

"lyric you . . ."/"play the lyre for you"/"ode you . . .," lines 9, 13, 124, "Kidnap

Poem”: Lyrics and odes are classical verse forms often used by poets extolling and exalting love. Is there a pun (“liar”) intended on the musical instrument, the “lyre” (the ancient instrument of love)? Would the speaker do anything for the poet who’s captured her fancy?

“the red Black green,” line 16: reference to the flag symbolizing Black power, or, in this poem, Black pride. (An interpretation substantiated by the capitalization. “Black” is the only word capitalized in the entire poem.) Note that the young man is also taken home to mamma, here the supreme stamp of approval.

After students have read the poems ask them with which speaker they most closely identify, and why. With which speakers do students feel little in common, perhaps tending to judge them from a distance rather than feel empathy for them? From the discussion ask students to generalize about the qualities of likeable and of unlikeable people.

Have students either write or improvise dialogues between:

the speakers of “Song of the Young Man” and “It’s Raining in Love” on the question, “What’s best about being in love?”

the speakers of “One Perfect Rose” and “Kidnap Poem” on the question, “What do you want from someone you love?”

the speaker of “In All Men” on the question, “What’s the most painful about being in love?”

Discussion
p. 277

Suggested Answers

1. This question will involve students in comparing “In All Men” with “It’s Raining in Love.” The different kinds of pain discussed in these poems include the pain of wondering whether love is reciprocated. Since the poem by Gordon Parks is less specific than the other, you might ask what other possibilities he could have had in mind.
2. Students might mention such ideas as the pressures upon lovers to meet each other’s expectations, the difficulties of retaining individuality, the problems of jealousy, possessiveness, the comfort of a secure relationship with someone else. They might also mention different kinds of love than the romantic—love of an idea, love between parent and child, love of cars, love of a sport, and the like.
3. If none of your students do so, you might play the devil’s advocate with this question and suggest that love is really a waste of valuable time that might be spent earning money or travelling or whatever else one takes an interest in.

Generating Efficient Sentences

Major Outcomes

G/U/M—Grammar and usage: (1) Identifying and writing S-V sentence pattern.
(2) Expanding sentences by identifying/supplying phrasal modifications, dependent clauses, participles, and participial phrases.

Composition—Effective writing: Constructing efficient, effective sentences.

Teaching the Lesson

Although students have generated grammatical structures in previous lessons in this program, this is the first lesson in which diagramming has been used. The basis for this system of diagramming can be found in Francis Christensen's *Notes Toward a New Rhetoric: Six Essays for Teachers* (Harper & Row, 1967) paperback. In doing research on how established writers construct sentences, Christensen discovered that the great majority of sentences begin with a subject-verb construction, referred to in this lesson as an *independent clause*, which Christensen calls a *base clause*. The levels, or layers, of modification added to the base clause, account for a writer's particular style, for the texture of the writing. Christensen feels that English teachers would do well to have their students imitate the styles of established writers; specifically, by modelling their sentences after selected sentences by professionals. This lesson presents only one sentence for such modelling. Hundreds of others might just as well have been selected.

You may find that students need or want more models to analyse and follow. Discuss sentences they generate (Practices 1, 2, 3, 4, and 5) and augment discussion with other sentences from this volume. Here is one for discussion:

Level 1. There was a furious attack by German E-boats

Level 2. while the Canadians moved in on Dieppe's beaches,

Level 3. landing by dawn's half-light.

—Ross Munro, "Munro's First Cable After Dieppe"
(p. 228)

To check students' comprehension of sentence levels, ask each student to find and write down two 2-level and two 3-level sentences from lessons in this text or from newspapers. Remind students that some base clauses may contain several modifying clauses, all of which function on the same level. (See the sentence with three second-level clauses in "Generating Subordinate Clauses," text page 279.)

The exercise sentences in Practice 1 should read as follows (numbers designate levels):

- (1) 1. The magician sawed the woman in half,
2. while the audience was reacting with horror,
3. gasping loudly and moving around in their seats.
- (2) 1. The medicine-show manager fled the city
2. while the angry mob stayed behind,
3. calling him "robber," "fraud," and worse.

If you wish to give students practice in spotting multiple modifiers on the same level, ask them to change the patterns in either Practice 2 or Practice 3 accordingly.

When assigning Practice 4, do not make a point of logic. Nonsense sentences are just as good a way, if not a better way, to illustrate levels of modification as are “logical” sentences. In nonsense sentences, words modified may not be obvious to anyone but the writer, who will be forced to explain relationships.

Lesson Checkup: See “Focus Checkup: Generating Effective Sentences” (*Resourcebook* page 115).

Lesson Extension: See Media Lesson 6 (*Resourcebook* pages 169-173).

Lesson 19 (Text pages 283-293)

Say It with Flowers

Forestudy

*Standard
Language
vs. Nonstandard
Language
p. 283*

Major Outcomes

Language—The craft of literature (cognitive): Recognizing the varieties of standard English and using them appropriately.

G/U/M—Grammar and usage: (1) Making subjects and verbs agree in number and person. (2) Using verbs, pronouns, and demonstratives according to standard practice. (3) Avoiding pleonasms, double negatives, common redundancies, and *of* as a verb.

Note: If students have learned—and keep on hearing—nonstandard English in their families and peer groups, it may be futile to try to bring about big changes in their oral syntax. However, teachers can effect changes in the writing habits of these students as well as those students who typically use standard English but have picked up—and unconsciously use—some nonstandard forms (*seen* for *saw*; *I* for *me* in compound objects, etc.). Changes can be effected as long as students who use nonstandard speech can *recognize* standard forms.

When one assaults the way someone speaks, one attacks the speaker, intentionally or not. Be sure to make a distinction between genuine dialectal variances as used by speakers of a particular dialect and variances which are generally nonstandard and not outgrowths of dialects or ethnic legacies.

Notice that the text itself discusses the Practice 1 sentences. You will probably want to conduct the discussion before students see the “answers” (text page 284). If so, have them cover the answers. Or, write the sentences on the board and conduct the discussion with textbooks closed.

Teaching the Selection p. 285

To stimulate interest in the story, write the title on the board. Ask them what “it” means to them (“I love you,” “Happy Birthday!” “With Condolences,” etc.). Then, ask the class what “it” might mean in Toshio Mori’s story, and assign the story.

After students have read the story, ask if Teruo would have given away flowers if his boss had not misrepresented the freshness of his stock. How would consumer protection agencies respond to Mr. Sasaki’s statement, “Maybe you can call them old at the wholesale market but they’re not old in a flower shop”? Ask

students if they've heard other statements like this. (Example: "OK, so I overcharged him, but he can afford it.")

Follow-Up

Discussion ***p. 291***

Suggested Answers

1. The question asks students to make an ethical judgment. Students might suggest that Teruo's behavior was right for him: he would rather be fired than be dishonest with customers. Other students might argue that sellers' misrepresentation of their products is commonplace, that buyers knowingly accept this business norm, and therefore the seller is no more at fault than the buyer.
2. One conflict is between Teruo and the boss (tacitly backed up by the other employees). The other conflict is within Teruo: he finds his sense of honesty pitted against his desire to perform well in the job.
3. Teruo was proud that he had put personal ethics above business success. He also enjoyed getting even with Mr. Sasaki.
4. It appears that on his last day of work Teruo was trying to make up for any "cheating" he had been compelled to do previously.
5. The dialogue is largely informal and standard. Occasional idioms (example: "leaving the old ones go to waste," (text page 288) for "letting ... go") contribute most to its informal quality.

Extending the Lesson

Note: Values clarification can be a vital, on-going part of your instructional program. Strategies that elicit and clarify student values can provide worthwhile content for writing and speaking activities. For further classroom strategies and background information on the valuing process, see the sources listed below in "Professional References."

Idioms ***p. 292***

Major Outcomes

Language—English background and development: Recognizing and explaining the meaning of idioms.

Perhaps the most acid test of an idiom is that it defies literal "translation." Synonyms can't be substituted—in Practice 1, Sentence 7, "blue" won't work for "green." Words often function differently from their usual syntax; "hold" is usually a transitive verb (a cup *holds* water), but in Sentence 5 ("They'll *hold* a day or two") *hold* can't be said to function transitively. In short, many idioms are figurative. They enjoy a sort of poetic license which exempts them from formal rules. Hence, their "informal" label. Have additional idioms on hand if students enjoy this *Follow-Up*. Three good sources are news headlines, sports pages, and humorous syndicated columns.

Lesson Checkup: See "Lesson 19 Checkup: Standard and Nonstandard English/Idioms" (*Resourcebook* page 116).

Professional References

Butler, Melvin A., and others, *The Students' Right to Their Own Language*. NCTE, 1974.

Eskey, David E., "Standard/Nonstandard English: Toward a Balanced View," *English Journal*. December, 1976, pages 28-31.

Howe, Leland W., and Mary Martha Howe, *Personalizing Education: Values Clarification and Beyond*. Hart, 1975.

Simon, Sidney B. & Jay Clark, *Beginning Values Clarification: A Guide for the Use of Values Clarification in the Classroom*. Pennant, 1975.

Skeel, Dorothy J., "What Values Are Most Important?" *Today's Education*, January-February 1977, p.63.

Resources

Note: The anthologies listed below contain frank material.

Kakugawa, Francis, "Asian-American Literature," *English Journal*, October 1974. NCTE.

Mori, Toshio, *Yokohama, California*. Caxton, 1949. A collection of short stories.

Newman, Katherine, ed., *Ethnic American Short Stories*. Washington Square Press, 1975 (pb).

Wand, David Hsin-Fu, ed., *Asian-American Heritage*. Washington Square Press, 1974 (pb). A collection of prose and poetry.

Lesson 20 (Text pages 294-307) **The Face Is Familiar, But - - -**

Forestudy

Major Outcomes

Language—Diction: Recognizing slang and using it when appropriate.

*A Way-Out Tone:
Slang
p. 294*

Literature—The craft of literature (cognitive): (1) Describing the author's tone and mood. (2) Developing a sense of humor by identifying/explaining incongruity and exaggeration.

To emphasize that slang is often ephemeral and dated, greet your class by asking if they are having a *groovy* day. Find out if they are *up tight* over any *hassles* they may have. Ask if they care to *rap*. More than one student will notice that you are speaking what appears to be a strange variation of the English language which is out of style. Using students' reactions and comments, begin this lesson on slang. Stress slang as language of a certain time period which, through over-use, may quickly become out of date.

Teaching the Selection p. 297

Students will probably not remember the television program which is the model for this program—"The \$64,000 Question." If they accuse the story of being contrived, remind them of current quiz shows and celebrity games. Aren't they contrived, too?

To get students interested in reading the story, ask them what they think of going on blind dates. Would they go to a quiz show on one? Tell students to read the story before they make up their minds about this last question.

Note: It is obvious that not only the slang in this story is dated, but that the boy-girl relationship is dated and archetypically sexist. If it were not for the single fact—revealed only at the very end of the story—that the alleged "Mary Brown" was sharp enough to use an alias, we would see her only as a "dumb blonde." Her answers are the result of coaching, she is pursued for her looks, she liked to play the coquet, she is the ultimate prize in the Dating Game. If reactions to this stereotype arise, discuss stereotyping. (Have students cite details from the story: descriptions, remarks, implied attitudes.) How much is the "dumb blonde" stereotype still with us?

Follow-Up

Discussion p. 306

Suggested Answers

1. Character, language style, and plot are, of course, interrelated aspects and outgrowths of a single—and quite stereotyped—situation: Bright College Boy plots to meet and conquer Beautiful Coed. The pursuit, or *plot*, is simple: constant interruptions foil College Boy from finding out Coed's name. Resulting parries ("plans") all misfire. There is an ironic twist ending, caused by an even more ironic flaw in the hero's character: supremely confident in his own intelligence, he is oblivious to the girl's. Girl outwits Boy at his game. Much of the humor is an outgrowth of typecasting. Henry is a braggart. His language is exaggerated and dramatic. Mary Brown speaks in clichés or parrots Henry. His attempts to get somewhere are constantly foiled by interruptions.

Incidents which students might cite as contributing to humor and to the humorous depiction of Henry and his worsening situation are: the loud trumpeter who made "the Anvil Chorus" sound like a lullaby, interruptions by Mary and her father, Mary's outbursts about being stood up and her crushed hat, the car accident, Mary's squelching of Henry's recurring question with a kiss, the three abortive telephone incidents, the mail box incident, name coaching and the outcome of the quiz program. Henry's antic behavior during and after the program, and the *coup de grâce* to Henry's quest—Mary's lying about her name.

2. Students might suggest the following events, among others, as unbelievable: (a) Petey's being so rushed to join the Navy that he would break the date; (b) the interruptions to Henry's attempts to learn the girl's name; (c) the girl's eagerness to get in the house after she finds that she likes Henry; (d) the expense of four hours in trying to find the name in the phone book; (e) the girl's ability to recall the meaning of names after hearing them once; (f) Dr. Askit's use of the particular names Henry had used as examples, etc.
3. The real ending of the story comes with the next-to-last sentence when Henry learns that he still doesn't know "Mary Brown's" real name.
4. Many students may admit surprise at the ending. Others may have suspected that Henry would be foiled again. Ask students to cite reasons for their responses.
5. A TV adaptation would require some devices to let the viewers know that Henry's questions about the girl's name are being foiled, such as when he can't be heard above the trumpet at the dance.

Clipped Words/

Varieties of Language Use p. 306

Major Outcomes

Language—Diction: (1) Recognizing clipped words and perceiving their significance. (2) Recognizing and using the varieties of standard English expression. (3) Recognizing formal and informal language and using both appropriately. (4) Avoiding nonstandard English.

In Practice 1 the clipped forms of the listed words are (1) gas, (2) phone, (3) TV, (4) taxi, (5) flu, (6) plane, (7) auto, (8) photo, (9) memo, (10) zoo, (11) rattler, (12) groom.

Answers to Practice 2 may vary, but perhaps you can get fairly general agreement for these responses: (1) slang, (2) formal, (3) informal, (4) formal, (5) informal, (6) informal, but "jerk" is slang in this context, (7) informal slang, (8) informal, (9) informal with slang: "run out on a smooth operator," (10) formal.

This exercise cites slang in "The Face Is Familiar, But—"; however, encourage students to supply current slang counterparts for the slang words in the exercise.

Lesson Checkup: See "Lesson 20 Checkup: Formal Words/Slang/Clipped Words" (*Resourcebook* page 117).

Professional References

Major, Clarence, *Dictionary of Afro-American Slang*. International Publishers, 1970.

Wentworth, Harold, and Flaxmar, Stuart B., *Dictionary of American Slang*. Crowell, 1975.

Lesson 21 (Text pages 312-322)

Cranes Fly South

Forestudy

“Let’s Change
the Subject . . .”
p. 312

Major Outcomes

G/U/M—Grammar and usage: Substituting substantive constructions for nouns—gerunds, infinitives, noun clauses.

This lesson shows various grammatical constructions that can function as single nouns. The approach, which asks students to combine and substitute constructions, is designed to help them write with more syntactic maturity. Students should be able to read the explanatory paragraphs silently and then proceed with the exercises.

Answers for Practice 1 are as follows: (1) to reflect, (2) To modify, (3) to avoid, (4) To transport. Note that in all items the word *of* is deleted.

Practice 2 answers: (1) Erring/forgiving, (2) Manipulating, (3) correcting, (4) scaring, (5) Appreciating. Note in items 2 and 5 that *of* is deleted.

Sample answers for Practice 3: (1) what her vocational goal was/what she wanted to be; (2) where the gems were located; (3) when they would depart; (4) why she acted that way/why she had done it; (5) how she could build the dam/how the dam should be built. If students suggest for item 5 “how to build the dam,” stress that they must supply a *clause*.

For Practice 4, students can read their sentences and discuss them as fulfilling or failing to fulfill the instructions given. Sample sentences appear below:

1. Noun as subject: The *phone* rang.
2. Infinitive as subject: *To drive* to Lethbridge will take three hours.
3. Gerund as subject: *Eating* is my chief delight.
4. Noun clause as subject: *That no one heard the alarm* amazes me.
5. Noun as direct object: Answer the *phone*.
6. Infinitive as direct object: We want *to drive* to Lethbridge.
7. Gerund as direct object: I enjoy *eating*.
8. Noun clause as direct object: I wonder *why no one heard the alarm*.

Practice 5 answers: (1) *what . . . said* (noun clause); (2) *to pull* (infinitive); (3) *wheeling* (gerund); (4) *to show* (infinitive)/*that . . . more* (noun clause).

Teaching the Selection p. 316

Background information on whooping cranes may be needed to fill in the students’ understanding of the story. Whooping cranes, so called because of their loud croaking call, were almost extinct by the early 1940’s when their number had dwindled to 21. Fifteen of these birds, a migratory species, wintered at a wildlife sanctuary in Texas, where they were closely watched. In 1954 their nesting grounds were discovered in Wood Buffalo National Park, near Fort Smith, Northwest Territories. An excellent article in *National Geographic Magazine*,

May, 1979, entitled “Teamwork Helps the Whooping Crane” (pp. 680 to 693) describes current efforts to “deceive” sandhill cranes into hatching whooper eggs and raising the chicks. By the way, at the time this article was written, whoopers were still an endangered species, but their numbers had risen considerably—83 in the wild, 26 in captivity.

Encourage the students to examine the effect of the setting upon the story. There are few places in Canada where this could have taken place, as the whooper is essentially a western bird, travelling twice annually between Wood Buffalo National Park and Texas. Could a similar type of story have taken place in the city? If so, what kind of differences would there be?

Follow-Up

Discussion p. 319

Suggested Answers

1. Students may sense that Grandpa sees a link between himself, a dying old man, and these cranes, a dying species. Perhaps this is why he envies their ability to go south—to see new horizons—something he has never been able to do. Perhaps their rarity has linked them in his mind with some kind of mythical species with which he identifies. (Perhaps he even sounds like a whooper: “His voice rose in an unexpected harsh croak.”)
2. Something about the bird (probably its rarity and closeness to extinction, which puts it in much the same category as dinosaurs and mythical animals) calls forth a deep desire in people who are basically dreamers and who will risk anything for a moment of ecstasy. Lee’s father seems, along with Lee and Grandpa, to be of this mold. (Lee’s mother, in contrast, is the practical one in the family.)
3. Grandpa combines a poetic nature (his desire to see the crane and his wish to fly south) with the gruffness and obstinacy of someone who has lived a hard life close to the soil. Students may see something of their own grandparents in Grandpa.

Images; Symbols p. 319

Major Outcomes

Literature—the craft of literature (cognitive): (1) Recognizing/describing how imagery and figurative language contribute to the meaning of a work. (2) Identifying/infering/stating what one believes to be the symbolic meanings in a work. (3) Explaining the importance of symbolism in a work.

Perhaps you’ll read the section titled “Images” aloud and invite student comments at appropriate places.

Practice 1 can be made an impromptu writing exercise. Allow about 15 minutes for the writing of these brief paragraphs. If students hesitate about baring their souls to the public, you might collect the papers and read as many as seems appropriate without mentioning the writers’ names. But many students may find a good deal of satisfaction in discussing the images they have of themselves. You may wish to break them up into groups of three or four, so that they can share their paragraphs, if they wish, in a more intimate situation.

The class might well read the section titled “Symbols” to themselves. Discussion of Practice 2 will perhaps bring out these symbols:

Religious: the Cross, the Star of David

Commercial: Rx, the barber pole, the “Golden Arches”

Social: (treble clef), highway signs.

In discussing the questions in Practice 2, students may feel satisfied that Grandpa died having seen the bird he had wanted to see for many years. There is a sense of completion about this. It might be pointed out to them that the

final line—Lee’s association of Grandpa with the whooping cranes—unifies and tightens the whole story: the story opens with Grandpa vividly describing the cranes flight south; in the end, he has gone to join them. In the beginning, Grandpa is “disconsolate” about the fact that the whooping cranes seem to be a dying breed. Actually seeing one rekindles in him a hope—not only for the birds, but also, somehow, for himself. Lee’s cry of triumph at the end simply carries on Grandpa’s hope: the human spirit, like the crane, is triumphant in the face of the cruelties of nature which inflict extinction upon the species.

On another level, it may be pointed out that children are often less frightened by death than adults are, especially the death of an old person. Not having been completely molded by societal expectations, their responses are often very natural (and thus may seem inappropriate). Symbols come more easily to children, as they are not yet taken up with the necessary practicalities of life. Thus, it is quite conceivable that Lee would associate Grandpa with the whooping crane.

***Extending
the Lesson***

Don Bailey’s “A Few Notes for Orpheus” might be read to the class, either in its entirety or in a teacher edited form. Contrast may be made with “Cranes Fly South” along the following lines: the effect of urban or rural life upon family relationships; different attitudes toward death.

Resources

Bailey, Don, “A Few Notes for Orpheus,” *Fourteen Stories High: Best Canadian Stories of '71*. Oberon Books, 1971

Carrier, Roch, “Grandfather’s Fear,” *The Hockey Sweater and Other Stories*, House of Anansi Press Limited, 1979.

Walker, David, “Storms of Our Journey,” *A Book of Canadian Stories*, edited by Desmond Pacey. McGraw-Hill Ryerson, Toronto, 1962.

The Monkey's Paw

Forestudy

*Stage
Directions
p. 323*

Major Outcomes

Literature—The craft of literature (cognitive): (1) Explaining what point of view is. (2) Differentiating dramatic dialogue from narrative dialogue. (3) Identifying stage directions and explaining their significance. (4) Distinguishing one literary genre from another; drama from narrative.

Suggested situations for Items 1, 2, and 3 of Practice 1 are: (1) surprise—your guest shows up a day early, the quietest student in the class shows up for detention, the wrong date shows up; (2) anger—you find your kid sister or brother in your room borrowing your clothes, your least favorite person drops in uninvited to your party; (3) you encounter a thief in your house, you're someplace you shouldn't be and run into your parents.

In Practice 2, the following "circumstances" might obtain: (a) a Sunday afternoon visit to family friends you barely know; (b) formal dance lessons; (c) an arranged date; (d) a forgotten dentist appointment.

This play is adapted from the story of the same name, which is an old chestnut and found in many high school hard-cover anthologies. Find copies of the story and have students compare similar passages (2 or 3 paragraphs at a time) in the story and play versions. Which material has become stage directions? Has anything been omitted or added in the play version? Ask students to suggest plot and style reasons for any differences.

Teaching the Selection p. 325

As is best with most plays, have "The Monkey's Paw" read aloud. Divide the play into sections short enough to allow both reading and discussion in the class period (about 10-15 minutes of reading per class period). Switch casts to give all who wish to read the chance. Don't force noticeably poor readers to read against their wishes, but include them by eliciting comments on character interpretation or help in acquiring simple props and in producing sound effects. Ask students what props are needed and how to produce sound effects. How would they arrange the stage and light the scenes? What musical background would work?

Encourage interested students to read the short-story version of "The Monkey's Paw." How do the two compare? What differences can the students identify between the two? Is one, in their opinion, more successful than the other? Are the characters the same in both?

Follow-Up

*Discussion
p. 340*

Suggested Answers

1. It is hard to imagine what else could befall the Whites, especially since—in a bizarre equation—the third wish would seem to cancel out the second and the curse remain fulfilled: the son would still be dead. However, it is not unreasonable to assume that Mrs. White might go insane. She seems headed that way at the end of the play.
2. Herbert is young, carefree, and scoffs at superstitions; he laughs at the story of the fakir and the charm, and jests throughout talk of the paw's magic. Mrs. White, portrayed throughout as timid and protective, is fearful of the charm's powers; she counsels her husband not to make the first wish. Her desperation over her son's death, however, makes her wish him alive. Mr. White seems a mixture of impatience and caution. From the opening scene we know he can't resist a game (chess) although he knows he might lose. Nor can he resist the

charm. A bit of a gambler, he tries it out when his son jokingly suggests he can pay off a debt with the first wish. Mr. White doesn't heed his wife's intuition and seems ashamed to be seen as following her advice (labelled by her son as "henpecking").

3. Encourage students' wishes, as well as ways in which these wishes might backfire. Ask them to examine motives at the base of these wishes.

Premises and Possibilities
p. 341

Major Outcomes

Literature—The craft of literature (cognitive): (1) Identifying the distinguishing features of drama. (2) Willingly suspending disbelief. (3) Identifying/differentiating the elements of narrative and drama. (4) Relating themes in literature to concerns and issues in real life.

Composition—Effective writing: Writing a short play.

The *Follow-Up* reminds students that the reader or viewer agrees to accept a certain amount of pretense in any fiction, even the most realistic. After reading "Premises and Possibilities," ask your students to choose one television show that they consider among the most realistic. Have them watch the show once, taking notes on the unrealistic aspects of each one that the audience simply agrees to accept. Discuss their observations with them.

The play-writing activity and hints in Practice 1 are self-explanatory. Remind students to jot down particulars on each of the five play elements and premises listed on pages 342-343. These notes should be simple. Students might improvise dialogue before writing it down. It is easier to arrive at a script through improvisation if students work in groups. Otherwise, there is the risk that the strongest writer will dominate the activity.

Extending the Lesson

1. Characters in "The Monkey's Paw" were given three wishes, yet each wish brought more sorrow than happiness. Divide the class into two groups. Group 1 will serve as the "wish-makers" and Group 2 will serve as the "wish-granters." Each time Group 1 makes a wish, it is the task of Group 2 to determine any sorrow or problems which may result if the wish is granted. (Example: Wish—to live forever; problem—after your friends had died, you would be old and alone. Wish—beauty; problem—people would like you for your looks and not yourself.) Try to come up with three wishes which would cause *no* ills or unhappiness.
2. The three-wish motif recurs again and again in western folklore. Check a literary encyclopedia or collection of folktales for other stories based on this motif and attendant curses or charms. Do all of the three wishes turn sour or result in tragedy or do only those backfire which grow from base motivations such as greed?
3. Newspapers are a good source of dramatic situations and for plot ideas:
 - News stories with conflicts, Ann Landers or Dear Abby columns, classified ads such as the personal and lost-and-found sections.
 - Thought-provoking photographs, pictures, and illustrations that depict characters in dramatic situations.

Lesson Checkup: See "Lesson 22 Checkup: Stage Directions and Dialogue" (*Resourcebook* page 118).

Professional References

Chambers, Dewey W., *Storytelling and Creative Drama*. William C. Brown Company, 1970.

Duke, Charles R., *Creative Dramatics and English Teaching*. NCTE, 1974. (Published in 1973 by Charles R. Duke under the title "Creative Expression and Drama in Education.")

Shaftel, Fannie R., *Role Playing for Social Values*. Prentice-Hall, 1967.

Spolin, Viola, *Improvisation for the Theatre: A Handbook for Teaching and Directing Techniques*. Northwestern University Press, 1963. A classic in its field.

Way, Brian, *Development through Drama*. Humanities Press, 1967.

Lesson 23 (Text pages 346-362)

The Immortals

Forestudy

A Slice of the Action p. 346

Major Outcomes

G/U/M—Grammar and usage: (1) Expanding sentences by means of absolutes.
(2) Identifying and supplying participles.

After students have read as far as Practice 1, you can help them get the basic elements of the *absolute* (noun + participle) clearly in mind by asking each to think of a noun and an appropriate participle. Start them thinking with a few examples such as "The clock ticking," "The wall speckled," "The desk littered," "Tears gushing." Encourage use of both present and past participles as students respond with their own examples.

In Practice 1, help students to see that the *absolute* adds impact to the action described in the independent clause because it adds clarifying details. Its specific supporting details help readers focus more sharply on the main detail.

Teaching the Selection p. 348

Discuss with the students humorous incidents from movies or real life. What caused them to laugh? Was exaggeration involved? There are also ironic situations that strike us as funny, even though they have a serious aspect, for example an elegant fashion model trips and falls. As the students read the selection, have them notice the various techniques employed by the author to create humor.

Do the students feel the author's purpose was solely to entertain the reader? Could he also be making a comment on the importance of team spirit over and above the winning of a game? What is the significance of the title? For the students who do not have a knowledge of specific football plays, details could be explained by players from the school team, or the Physical Education teacher.

There are two biblical references you may want to explain. The captivity in Babylon (page 351) is described in the Second Book of Kings. After years of battles between the Jewish kingdoms and Babylon, the Babylonians finally became the conquerors under King Nebuchadnezzar in the fourth century B.C. The final blow was the siege of Jerusalem, during which all but the poorest of the Jews were taken into exile in Babylon. Sixty years later, Persian armies entered Babylon and the Jews were free to return to their homeland. Goliath (page 353) was a great Philistine warrior who seemed invincible until a shepherd boy named David, making use of his own cunning and Goliath's vulnerability, killed him. The story of David and Goliath is in the First Book of Samuel.

Follow-Up

***Discussion* p. 359**

1. This opening incident is an example of irony of situation. Torchy was knocked out by one of his own team members.
2. a. The author magnifies the team to Biblical proportions, thereby bringing in many overtones. The effect of such mock epic style is always humorous. Perhaps they can think of commercials that have a similar effect.
b. Another example is: “huge Goliaths that seemed to have just wandered in from the battle plains of Judea.”
3. Students could be encouraged to share experiences or examples from TV in which someone with a talent for humor was able to transform a painful moment into something people could laugh at. Unlike laughter *at* an unfortunate person, this is a saving, tension-relieving laughter that shows good feelings toward the “victim.”

The author might have used a straight approach, the objective style of a reporter. The effect would still be laughter, but there would be less sharing of the feelings of the unlucky Luther and his teammates.

Extending the Lesson

1. Students might write their own sports-page account, newspaper article or a humorous narrative poem.
2. Artistic students might be able to create cartoons out of some of the scenes in the story.
3. Others could compose an original cheer to reflect the essence of the St. John's team.
4. Students (in the role of captain of the St. John's football team) could write a letter to the principal requesting new uniforms. Reasons for the request will have to be very convincing because the principal is more interested in stocking the new Audio Visual Centre.

***Phrase and Impression* p. 359**

Major Outcomes

G/U/M—Grammar and usage: (1) Expanding sentences by supplying modifiers and absolutes. (2) Generating sentences by means of cumulative detail.

Literature—The craft of literature (cognitive): (1) Recognizing/characterizing a colorful attention-getting style. (2) Identifying a writer's use of specific, concrete diction.

This lesson re-emphasizes and reviews the *function* of the kinds of added details previously studied. Encourage your students to recognize the effects of details in their reading and to use the details in their speaking and writing.

For each of the sentences in Practice 1 have several students read their completions. Responses of the class to the various endings should help students see how cumulative details add interest and impact.

Lesson Checkup: See “Lesson 23 Checkup: Prepositional Phrases, Participial Phrases, and Absolutes” (*Resourcebook* page 119).

Focus (Text pages 365-381)

Writing Business Letters

Major Outcomes

Composition—Effective writing: (1) Writing business letters of job application, merchandise ordering, and merchandise complaint. (2) Proofreading the composition.

G/U/M—Mechanics: Using standard business-letter punctuation.

Teaching the Lesson

Note: Please note the following points about this lesson:

1. If your students do write letters to any of the suppliers of “free” items mentioned in Harriet Saalheimer’s book (text page 368), or to any government departments, please remind them that it is a courtesy to include a stamped, addressed envelope for a reply. This hastens a reply and reduces the letter’s nuisance effect.
2. Also, forewarn students that they should check all addresses against current phone book listings to verify whether or not the cited addressee has moved or is still in business.
3. Telephone companies insist that publishers preface all exercise material phone numbers with the fictitious exchange code of “555-.” This insures that both companies and the publisher will not be accessories to nuisance calls.
4. The addresses for Tee-Tops, Cheapo, and Frank’s Pharmacy are all fictitious.

Although the format of business letters is fairly fixed, its features are not rigid. The salutation does not always have to be “Gentlemen” or “Dear Sirs”; it is, in fact, good business etiquette and sound practice to pin down the name or function of the addressee beforehand. By being as precise as possible, the writer speeds up a reply. If, for instance, the addressee is an editor, substitute “Dear Editor.” Doing so avoids mistakenly calling a woman “sir” and speeds delivery of the letter to the editorial desk instead of the subscription department. (Likewise, remind students to add “Attention: Editorial Department” or other appropriate details to such an envelope.)

Closings, too, may vary. The main guideline is that they be short and appropriate. “Fondly” or “With sincerest regards” would be unbusinesslike. “Sincerely” or “With regards” might be acceptable if merited by the tone and content of the letter.

Some students might also sign their middle initial. This is perfectly all right, as long as the signature and the typed name match.

In Practice 1, the first letter (Figure 2) is definitely the more appropriate. The letter signed “Chris W.” is inappropriate for the following reasons: the tone is flippant; “Dear Company” is less precise than the traditional “Gentlemen” (which, however, shows sex bias); “Thanks” is generally used only in informal correspondence; the signature is incomplete; a P.S. is not good form—it, too, is reserved for personal correspondence.

In Practice 3, the following responses are appropriate: (1) the Figure 4 letter is clear and courteous, whereas the Figure 5 letter is informal to the point of being abusive; (2) the abusive “Player” fails to cite the racquet model number and to include the invoice, thus neither verifying receipt nor expediting replacement of the racquet.

In Practice 5, the following responses are appropriate: (1) the letter in Figure 6 will be well received because its tone is appropriately formal and respectful and its biographical sketch convincing. Unlike the Figure 7 letter, it does not seem to

demand a job. (2) Figure 6 contains references; repeats the job requirements; cites age, specific grades, driver's qualifications (appropriate to a delivery job); previous job experience; and familiarity with the area (also helpful in the cited job). (3) The writer of the Figure 6 letter seems serious and aware of the job's responsibilities, whereas the writer of the Figure 7 letter is overly casual, perhaps to the point of flippancy and sloppiness.

For Practice 6, if you live in a large metropolitan area, suggest to students that they call city hall to check into teen work programs.

In Practice 7, additional guidelines suggested by students might include: (3) a businesslike and respectful tone; (4) in a letter of application, adequate biographical and job experience (qualifications) information; (5) also, enough details to hint at your character (including references and addresses if pertinent); (6) be as brief as accuracy allows; (7) truthfulness (if bilingual ability is required, and you've completed one year of a foreign language, you are not fluent enough to qualify as bilingual; state the one-year course and your grade).

In Practice 9, you might add that it is sometimes proper to add an "Attention: name/department" to the lower left corner, aligned with the writer's address but below the major address.

Extending the Lesson

1. In connection with Practice 4, you may want to refer students to *The Angry Buyer's Complaint Directory* (see "Professional References"). This book, written for consumers, outlines measures to take when goods and services are not satisfactory. It also includes a number of procedures and form letters that can be used to protect consumer rights.
2. To extend Practice 6, you may have your students write letters seeking recommendations or requesting the use of names for references.
3. Another business letter that can be a practical activity for your students is a letter of invitation to a prospective speaker for your class or school. Afterwards, a thank-you letter could be written and sent.

Lesson Checkup: See "Focus Checkup: Writing Business Letters" (*Resourcebook* page 120).

Professional References

Kronenberger, Louis, "The Art of Writing Letters." *The Atlantic Monthly*, March 1966.

White, Jack, *et al.*, *The Angry Buyer's Complaint Directory*. Peter H. Wyden Publisher, 1974 (pb).

The Trail of '98

Forestudy Major Outcomes

Literature—The craft of literature: Identifying the distinguishing features of autobiography.

The Unsung Heroine/ Autobiography p. 382

Martha Louise Black was a genuine 20th-century woman, a figure of strength, selflessness, courage and independence. Your students might want to read her book *My Ninety Years* published in 1976 by Alaska Northwest Publishing Company. She tells her life story from her early Yukon days to her later work in Ottawa. She was a legend, an outspoken woman to be remembered for her contributions not only to the North, but also to all of Canada.

After students have read the *Forestudy*, you may wish to supply some details from the following synopsis of Martha Black's life.

Martha Louise Black was born in 1866 in Chicago, Illinois. Although her convent education trained her in social graces, Martha's interests extended beyond these. Botany and elocution, her two favorite subjects, later played a prime role in her life.

She married, had three sons, and lived in Chicago where social demands kept her involved with a steady round of luncheons, theatre and sports activities.

In 1897, the Klondike Gold Fever had just set in. Bored with her lifestyle, lonely because of her husband's travels, lured by the zest for adventure, and excited by the prospect of wealth for her children, Martha Black set out with her brother for the Yukon, leaving her family behind.

The only woman on this treacherous undertaking, she overcame the hardships of the Chilkoot Pass and pressed on to Dawson. Here she established herself as a pivotal point for society in the North, opening her home to all. Her love of nature and desire for freedom were to keep her here for several years.

In 1904 she married George Black, a lawyer, who later became Commissioner for the North and then Speaker of the House. Throughout her years with him, she became involved in politics and managed to continue her hobby of mounting wild flowers.

A daring woman throughout her life, her strong will could never be blocked. At the outbreak of World War I, she desired to join her husband and son aboard their troopship. To the response, "But, Mrs. Black, you wouldn't want to be the only woman on board a ship with 2,000 men, would you?", she replied, "I walked over the Chilkoot Pass with thousands of men and not one wanted to elope with me."

Martha Black spent a selfless life helping the sick overseas, opening her home to all, travelling and delivering lectures on her most precious of all memories—the Yukon.

She was elected Fellow of the Royal Geographical Society in 1917, offered the presidency of the Imperial Order in 1931 (which she turned down), and in 1948 was awarded the Order of the British Empire "for cultural and social contributions to the Yukon."

At the age of seventy, with her husband too ill to run for re-election, she ran and won a seat in the House of Commons, the second woman to hold this honor.

Martha Black also contributed to the culture of the country. As a writer and member of the Canadian Authors Association, she wrote two books, *Yukon Wild Flowers* and *My Ninety Years*.

**Teaching the
Selection
p. 383**

Invite your students to imagine what it would be like to undertake the trip Martha Black made. Which hardship would be the most difficult one for you to bear? Do any comparable challenges remain?

(Several years ago the first trip to the moon might have been similarly frightening. Perhaps now the first voyage to another planet would be as monumental, or perhaps a solo trek across the Gobi Desert.)

Would any of your students be willing to try to do something no one had ever done before, something that would cost a life if the person failed?

Since parts of the selection are written in a very dramatic style, you may wish to have the students read these passages out loud as if they were reading a monologue. One such passage commences: "Mush on . . . Mush on . . ." on page 385. Discuss why Martha Black separated the words with spaces. (A style of this sort is unusual for personal journals, which often are jottings of stream-of-consciousness thoughts.)

If possible, introduce the selection with a discussion using one or two of the following quotes from Martha Black's book: (p. 158)

Young women of the present day have so many opportunities to make something of themselves.

or

The women of Canada in this New World today are facing problems that were unknown to their pioneer grandmothers. True, those women of one hundred and more years ago had no electric light, running water (save in streams that passed their door), motor cars, or other luxuries that we of the present call necessities, yet the very difficulties of their lives gave them a sturdiness of mind and body that we today seem to lack.

You might also play parts of the following records to stimulate discussion:

Berton, Pierre. "The Story of the Klondike." From his book *Stampede For Gold*. Hamblen, Stuart. *The Spell of the Yukon, with orchestra and chorus*. (Poem of Robert Service, songs of Stuart Hamblen.)

Follow-Up

**Discussion
p. 387**

Suggested Answers

1. Besides the burdens of excess luggage and unsuitable clothing for such a difficult trek, the students may notice another burden—Martha Black's compassion for men and animals whose remains she passed.
2. Students can choose from a number of examples such as her noticing the blue ribbon and tugging at it till she pulled up a baby's bootie.
3. The description of the final, most difficult phase of the journey (p. 386) abounds in repetition, broken sentences and detailed description that clearly evoke the dangers of her situation and help the reader to feel with her.
4. Martha Black, gifted with a daring, curious nature and love of adventure, was lured by the promises and excitement of the gold rush.

Major Outcomes

Literature—The craft of literature (cognitive): (1) Distinguishing one literary genre from another: fiction, non-fiction, biography, autobiography. (2) Recognizing/characterizing a matter-of-fact, prosaic style and a colorful, attention-getting style.

Composition—Effective writing: Describing personal experiences in autobiographical writing.

The best way to develop students' appreciation for style is to expose them to various kinds of writing; at first, the more obvious the better. For a start, pick sections of diaries (letters) of famous persons and juxtapose them with autobiographies, biographies, or plays containing the same events. Work only with students' observations at first, asking only general, "nonliterary," questions such as: What do these excerpts have in common? What is different?

**Extending
the Lesson**

1. To promote further consideration of point of view in non-fiction and as an extension of *Follow-Up Practice 3*, ask: If Earth were invaded by Martians tomorrow, which of the following would you most want to read about?
—A detailed description of who they were and where they came from.
—The reactions of the first person who saw them. As long as the invading people remain unexplained or are a curiosity, the humans who see them will remain in the background. Once information concerning the invaders is released, the eyewitnesses will be brought into the public eye.
2. Have students research pioneers, in their surrounding rural area. What were their lives like? What served to balance the hardships and dangers they faced?
3. You may wish to discuss with the class the role of women in society. You might read excerpts from *Kit Coleman Queen of Hearts* by Ted Ferguson (Paperjacks, 1979) to begin a lively class discussion. Kit Coleman was a witty, controversial journalist who wrote a weekly column for the *Toronto Mail and Empire* from 1889 to 1916. She made highly opinionated statements about the characteristics of men and women, e.g. "Men have a very direct and uncomplicated mind, yet they are the most blundering, clumsy creatures imaginable."

Professional Reference

Traill, Catharine Parr, *The Backwoods of Canada*. McClelland and Stewart, 1971.

Resources

City of Gold (NFB 106B 0157 026) 21 min 40 s b&w. Pierre Berton recalls the Yukon gold rush.

Great Grand Mother (NFB 106C 0175 108) 28 min 47 s col. A documentary on the women who settled the prairies.

Ruth and Harriet: Two Women of the Peace (NFB 106C 0173 142) 27 min 20 s col. A portrait of two contemporary women living in the Peace River country. They, like Martha Black, have strong opinions on what they want their life to be.

The Agony and the Ecstasy of Terry Fox

Forestudy

Major Outcomes

Eyewitness Reporting p. 394

Literature—The craft of literature (cognitive): (1) Identifying the author's point of view. (2) Identifying the angle of narration: omniscient angle, first-person participant angle, and first-person bystander/reporter angle; explaining its significance.

Students might be interested to see how straight news reporting differs from news-feature writing. News releases from the wire services (AP and UPI) provide good examples of straight reporting. Excellent news-feature stories often appear in your local newspaper. In the feature story the writer often puts himself/herself in the scene. First-person pronouns appear, whereas they seldom are used in straight news stories.

In Practice I the reporter's point of view would be expected in items 1, 3, 4, and 7. However, item 7 might be a *participant* point of view if the reporter happened to be involved in the funny incident in any way.

After students read the paragraph following Practice 1, some of them may point out that TV sportscasters are frequently commentators rather than strict reporters.

Teaching the Selection p. 395

The selection entitled "He is More Than You Can See" is a radio commentary on Terry Fox. You or a student might read this out loud after the feature article is read.

Discuss with the students what they feel is the main objective behind a commentary. Is it more personal than a feature story?

Examining the style of the commentary, ask the students whether they feel it is successful as a vocal piece.

Where are commentaries presented? What subject matter do they deal with? Students might tape a commentary they hear on the radio or television and present it in class. You might ask students to discuss the manner of presentation—interview, narration, or a combination of both. Is the subject of interest to the public? How long is the commentary?

Suggested Answers

Follow-Up

Discussion p. 399

1. Answers will vary.
2. Terry Fox united Canadians in working towards a common goal. Through the money he managed to collect and his brave venture, he instilled hope and courage in all those afflicted with cancer.
3. The writer is praising Terry for his "search for wholeness." She lists his accomplishments, calls him "unique" and describes the positive, warm, encouraging reception he gained from the public.
4. Answers will vary.

Study Skills

Major Outcomes

Reading: Isolating the central idea behind a human interest story.

Language-Diction: Recognizing the spoken radio commentary and its style of writing and presentation.

Composition-Effective writing: 1) Recognition of the feature essay organization: introduction, body and conclusion 2) Writing a human interest story.

Practice 1.

The opening sentence of the article presents a problem encouraging the reader to continue on.

Practice 2.

The second paragraph discusses the problem—a collapsed lung. The third paragraph deals with Terry’s reaction to the problem. The fourth paragraph deals with his father’s reaction and the fifth paragraph deals with Terry’s treatment and his courage in the midst of pain.

Practice 3.

The quotation with which the passage ends is a forceful summation of Terry’s bravery and what it has meant to his fellow Canadians.

Practice 4.

Encourage students to isolate a quality in the person they have chosen. This, then, can become the central idea throughout their human interest story.

***Extending
the Lesson***

1. Have the students change the feature story they did in Practice 4 into a radio or TV commentary.
2. The students could do a television or radio commentary on Terry Fox a) from the point of view of a bystander watching the event take place, or b) from the point of view of one of Terry Fox’s high-school teachers.
3. Have the students, either individually or in groups, think of one or two goals they would like to accomplish within the next year. Is the goal possible? How will they go about fulfilling it?

Resources

Ross, Lillian, *Reporting*. Simon and Schuster, 1964.

Ward, William G. *The Student Journalist and Creative Writing*. Richards Rosen Press, 1967.

“Woman of the Year,” *Chatelaine*, January, 1979. This is a feature story on one of Canada’s most outstanding female athletes, Diane Jones Konihowski.

Lesson 26 (Text pages 402-411)

Virtuoso

Forestudy

Major Outcome

Language—Diction: Recognizing the nature, function, and place of trade jargon.

***Trade Jargon*
p. 402**

Direct students to the *Forestudy* and ask them to read it to themselves.

Elicit several examples of trade jargon that members of the class already know.

The CB terms in Practice 1 may be translated as follows: (1) left, or passing, lane; (2) talk; (3) position between two CBers; (4) last truck in a line moving as a group; (5) school bus; (6) driver’s licence; (7) speed up; (8) home location; (9) location; (10) left, or passing, lane; (11) slippery road; (12) tanker truck.

Practice 2 is an activity suitable for small groups. Occupations that might interest students include commercial flying, printing/publishing, TV production, plumb-

ing, carpentry, auto assembling, and tailoring. *The Dictionary of Occupational Titles* describes thousands of jobs and employs some trade jargon in the job descriptions. Members of occupational groups, of course, are a chief source of information.

**Teaching the
Selection**
p. 403

Before reading the selection, involve the class in a discussion of their hobbies and recreation. What do they like to do? How important is it to do the activity well? to be the best at it? What are the realistic chances of turning their skills into money in the future (professional sports, paid musician, craft shop, etc.)? Would they continue the activity if they decided there was no big pay-off coming? Perhaps some students will observe that enjoyment itself is enough of a purpose for a hobby.

If you think that the classical music references might give your students trouble, go through some of them beforehand as part of a routine vocabulary lesson. These specialized words might be included: *virtuoso, maestro, keyboard, graduated pitch, tone, keys, harmonizing, chords, musical notation*. If possible, have a guitar-playing student demonstrate the terms dealing with musical theory and notation.

Have a student look up the word *muse* (text page 405) and report on it to the class. Who were the nine Muses? (Does your school have a Thespians club?) What are the various meanings of the word? Refer the student to an unabridged dictionary, general encyclopedias, or an encyclopaedia of musical terms.

If you have a recording of Debussy's "Claire de Lune" or of Beethoven's "Appassionata," play them. Even better, if you have a score of the Beethoven piece, let students look at it. If they could play well, how long do they think it would take them to memorize it? Could they beat Rollo's time?

Follow-Up
Discussion
p. 409

Suggested Answers

1. It can be humiliating to find that something very difficult for you is very easy for someone else. The Maestro has spent a lifetime developing and maintaining his skill at the piano; yet if Rollo manages to surpass him in one night, the Maestro may come to feel that his entire life's work has been pointless.
2. Perhaps Rollo is implying that part of the satisfaction of music is in the accomplishment of learning to perform it. Music is not just a product, something to be made and bought and sold, but an opportunity for people to create. There is always a danger of misvaluing what comes easily or cheaply.
3. Perhaps Rollo has a human name because he demonstrates human sensitivity in dealing with the Maestro. Students may also speculate that naming the robot and leaving the human unnamed may cause the reader to think more carefully about the differences between the Maestro and Rollo. By calling the man "Maestro"—a term meaning "master" and traditionally reserved for only the best—the author emphasizes the accomplishments which symbolize among the best, the most compassionate, and most sublime of human (superhuman?) achievements—music.

**Reading
Character**
p. 409

Major Outcomes

Literature—The craft of literature (cognitive): (1) Describing/judging the characters and inferring relationships among them from what they say and do. (2) Distinguishing the story line from the theme. (3) Relating themes in literature to concerns in real life. (4) Generalizing about the thesis of a work.

Reading—Comprehension: (1) Inferring cause-and-effect relationships. (2) Inferring characters' traits and motives. (3) Interpreting character traits.

Ask students if they have ever been told about a person they were soon to meet, only to discover that their own observations contradicted much of what they had

been told. What accounted for the differences in perceptions? Ask further, “Have you ever heard persons describe themselves in a way that was later contradicted in your own perceptions?” Make the point that we know about people only through our own observations and reflections.

Since “Virtuoso” is a very short item, and one that repays a second reading, it provides a good opportunity to show students the value of rereading. For Practice 1, ask them to reread the story with the five questions in mind, taking notes on the characteristics of the Maestro that Rollo might have observed and encoded. (But from whom did he get the wisdom that made him “refuse to approach the piano again,” that made him refuse to play protege to the Maestro’s promotional plans? Is this the author’s voice coming through, much in the same way that fables have tagged-on morals?)

Lesson Checkup: See “Lesson 26 Checkup: Trade Jargon” (*Resourcebook* page 121).

Lesson 27 (Text pages 412-417)

Meihem in ce Klasrum

Forestudy

*The Trouble
with Spelling*
p. 412

Major Outcomes

G/U/M—Mechanics: Spelling according to standard practice.

Language—English background and development: Investigating the makeup of the English language: identifying word origins.

Reading—Study skills: (1) Pronouncing words according to diacritical markings.
(2) Identifying the appropriate meaning of words and the relevant derivational information.

As motivation for this lesson, announce a short spelling test. Direct students to number their papers from one to ten. Dictate these words: *classroom*, *certainly*, *civic*, *mess*, *horrible*, *indicating*, *necessity*, *caused*, *principally*, *silent*. Then, after brief oral discussion of answers, write these “correct” answers on the board: *klasrum*, *sertainly*, *sivic*, *mes*, *horible*, *indikeiting*, *nesesity*, *kaused*, *prinsipaly*, *sailent*. Play devil’s advocate, insisting you’ve spelled each word “just as it sounds,” then ask students to vote on which spellings seem most sensible.

*Teaching the
Selection*
p. 414

Try having students take turns—a paragraph at a time—in reading this amusing essay aloud. The oral reader should, of course, read the “misspelled” words as if they were spelled correctly, not according to their appearance. The rest of the class should follow the reading silently, not merely listening to or watching the oral reader. You may want to give the readers a few minutes to prepare their readings. Delivery should not be halting. If the selection becomes a chore, much of its humor will go down the drain (drein?).

Follow-Up

Discussion
p. 416

Suggested Answers

1. Students should acknowledge having trouble with the “new spelling.” The problem is that our brain has learned to connect sounds and their symbols in one way and then must quickly make an adaptation.
2. Since some people never really master the current alphabet, one could predict failure with a substitute. You might call attention to current resistance by some people in learning the metric system.
3. Answers will vary. Edwards has overlooked spelling of words borrowed entire

from foreign languages, words beginning with x's, and what to do with abbreviations such as "Ms."

4. Mayhem means "needless and willful damage." The title might refer both to the damage to students trying to relearn reading and spelling under new rules and to the "torturing" of the language itself.
5. The author, of course, is not serious. His proposal is simply too preposterous (and too hit and miss) to be taken seriously.

***In a Comical
Tone
p. 416***

Major Outcomes

Literature—*The craft of literature (cognitive):* (1) Identifying/describing the author's tone and mood. (2) Identifying the unusual, the outlandish, as a source of humor.

Reading—*Vocabulary acquisition:* Getting meaning by noting the tone and mood of a word.

Answers to Practice 1 will vary with the facility with which individuals read. Expect students who do not read with ease to label the article "stupid." Counter negative responses with: "What do you mean, the article or English?" Most students should see that this is tongue-in-cheek. By the end of the article spelling has become simplified to the point of code, a code which is more cryptic than the rules of the language it was designed to expose.

Lesson Extension: See Media Lesson 7 (*Resourcebook* pages 174-178).

Professional Reference

Pei, Mario, *Voices and Man: The Meaning and Function of Language*. Harper, 1962 (Reprint, 1972, AMS Press, Inc.).

Resources

Christopher, John, *The Guardians*. Macmillan, 1970.

"Convoy," sung by C. W. McCall. A hit in the mid-seventies, and an excellent example of CB jargon.

Shoberg, Lou, *Machine*. McGraw-Hill, 1973.

The Evaluation Program

One of the dictionary meanings of *evaluate* is “to judge the worth of.” The means by which one can judge the worth of classroom activities and the degree of student growth are many. Indeed, any device that validly supports the progress of students toward established educational objectives is, by its very nature, evaluative.

Some of the more significant instruments that can be used to evaluate student progress and classroom activity are as follows:

1. Close observation of student participation and performance in classroom activities
2. Observation of student attitude as indicated by actions and words
3. Observation of student attendance patterns
4. The trend in student grades
5. The use of instruments such as a student observation scale, a sociometric scale, a student self-concept survey, and the like
6. Oral devices such as quizzes, reports, games
7. Pencil-and-paper devices such as quizzes, tests, examinations, crossword puzzles, essays, attitude surveys, opinionnaires, questionnaires

During the course of a year most teachers use many of *these* instruments—and more—as they assess educational process and product. The *NEW VOICES* Evaluation Program, as presented in this *Resourcebook*, offers English teachers a number of carefully developed instruments for evaluating (1) student growth in the language arts in general and (2) student progress toward mastery of the skills and concepts presented in the *NEW VOICES* texts in particular. Because of the nature of the instruments, most of them are of the written variety. One instrument helps the teacher become better acquainted with each student. The use of other instruments permits the teacher to find out how students feel about literature, about reading, about language, about writing.

To permit the teacher to assess student mastery of the skills/concepts taught in the lessons in *NEW VOICES 3*, we have provided short tests called *Checkups*. Each can be used in one of two ways: as a teaching device or as a lesson achievement test. Used as a teaching test, a Checkup can reinforce concepts and skills taught in a specific lesson. Used as an achievement test, a Checkup can help validate the fair marking of students at reporting times.

Besides the Checkups, the *NEW VOICES* Evaluation Program offers a comprehensive achievement test for use as an end-of-year test or as both a beginning-of-year diagnostic test and an end-of-year progress test. Use of the same test in September and again in May or June is valid inasmuch as the length of time between test administrations is fairly long. Such use, of course, is based on the premise that answers are not given when the test is used for diagnosis.

The Achievement Test consists of 100 items grouped into four sections. Though the entire test could be administered at one sitting, you will probably prefer to administer the test in two or more sessions.

The *NEW VOICES* Evaluation Program also offers suggestions for evaluating student composition. The appraisal of student writing is seldom an easy task. All too often the appraisal is likely to be wholly subjective. But to be valid, as well as helpful, the appraisal of student writing must consider the purpose of the student's writing assignment. The suggestions given in this *Resourcebook* emphasize and accommodate the nature of the student's writing task.

It is unlikely that any one teacher will use every suggestion and every evaluation in-

strument included here. On the other hand, every English teacher can find in this *Resourcebook* many useful suggestions and evaluation instruments to help meet a substantial number of teacher and student needs.

Classroom Inventories and Surveys

The evaluation instruments described below are designed chiefly to help teachers find out how students perceive themselves, the school, and their language arts courses.

Getting to Know You

“Getting to Know You” is an open-ended survey to help you get acquainted with your students. The information can help you not only in lesson-planning but also in talking with the class both individually and as a group.

Values Surveys

The four values surveys can help you assess how students feel toward the various language arts: writing, reading, literature, and language. If given early in the school year, the surveys can identify attitudes that might need to be changed. Given again at the end of the course, these surveys can help determine whether any attitude change took place, both for individuals and for the class as a whole.

Writing Survey Responses given on this survey will help you determine which students (a) feel uncomfortable about the mechanics of writing, or (b) have problems finding something to write about, or (c) have trouble organizing their writing, or (d) feel that they have too limited a writing vocabulary. Some students feel they have problems with writing even though they really don’t. All that some students need is assurance. Together with writing samples collected from students, knowledge about their attitudes toward writing will provide the information you need to plan appropriate writing experiences for the class. Not all students will have the same problems with writing. Individual assistance is imperative.

Reading Survey The responses on this survey will reveal whether students like or dislike reading, whether their attitudes could be hampering some of their progress in reading, and whether they hold false concepts about the value of reading.

Literature Survey Student responses to the statements on this survey will indicate the type of literature each student enjoys. It will also provide insight as to how students view the worth of literature.

Language Survey The language survey contains true and false statements about language. The responses will indicate what impression the students have about language. Expect quite a few students to mark more statements “Undecided” than on the other surveys.

Scoring the Value Surveys A number of techniques can be used in scoring the value surveys. Two are explained below.

The first consists of tabulating for each statement the number of students who marked each response. Use the figures to obtain a percent.

Example: In a class of thirty students the responses to the statement “I like poetry” might be as follows:

| | | | | |
|-------------------|-------|-----------|----------|----------------------|
| Strongly Agree | Agree | Undecided | Disagree | Strongly Disagree |
| 5 | 8 | 2 | 8 | 7 |
| 17% | 27% | 6% | 27% | 23% |

In this sample the class are divided in their feelings toward poetry, a slightly larger percent disliking it (50%) than liking it (44%).

The second technique assigns a numeric value to each response to each statement. The numeric values would depend on whether the statement was a positive one (those statements in which the desired response is “Strongly Agree” or “Agree”) or a negative one (those statements in which the desired response is “Disagree” or “Strongly Disagree”).

| Positive Statements Numeric Values | Response | Negative Statements Numeric Values |
|---------------------------------------|-------------------|---------------------------------------|
| 5 | Strongly Agree | 1 |
| 4 | Agree | 2 |
| 3 | Undecided | 3 |
| 2 | Disagree | 4 |
| 1 | Strongly Disagree | 5 |

To obtain a numeric value for an individual student, add up the numeric values assigned to each response and divide by the number of statements. A value well above 3.00 means that the student has a positive attitude toward a specific language arts area. An overall value below 3.00 indicates a negative attitude. Values hovering around 3.00 may mean that a student is undecided or is torn in his/her feelings toward that particular language arts area. A student may have positive feelings toward reading and literature but exhibit negative reactions toward language study and writing.

To obtain a class numeric value for each statement, assign the response numeric values to the tabulations obtained in the first technique and divide by the number of responses. For example, using the “I like poetry” responses, the following calculations would be made:

| | | |
|-------------------|-------------------------------|---------------------------------|
| Strongly Agree | 5 responses x 5 numeric value | = 25 |
| Agree | 8 responses x 4 numeric value | = 32 |
| Undecided | 2 responses x 3 numeric value | = 6 |
| Disagree | 8 responses x 2 numeric value | = 16 |
| Strongly Disagree | 7 responses x 1 numeric value | = 7 |
| Total | | 86 divided by 30 equals 2.87 |

The number (2.87) means that the class may have a slightly negative attitude toward poetry or that the class are divided in their feelings about poetry. The tabulations and percents will verify what the numeric value means.

Name _____ Date _____

Getting to Know You

Help me get better acquainted with you by answering the following questions:

1. How many brothers do you have? _____ older _____ younger
2. How many sisters do you have? _____ older _____ younger
3. What is your favorite food?
4. Who is your favorite movie actor or actress?
5. What types of movies do you like?
6. What are your favorite television programs?
7. Who is your favorite television actor or actress?
8. What types of books do you like to read?
9. What are some of your favorite songs?
10. What is your favorite band?
11. Who are your favorite singers?
12. Who would you like to be like?
13. What do you dislike most?
14. What sports do you like to watch?
15. What sports do you like to play?
16. What do you like to do?
17. What do you feel you can do best?
18. For what career do you plan to prepare?
19. What two adjectives best describe you?

Writing Survey

How much do you agree with the following statements about writing? Check the box beside each statement that tells how you feel.

| | Strongly agree | Agree | Undecided | Disagree | Strongly disagree |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 1. It is important to learn to write. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. It is important to learn to spell. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. It is important to learn how to capitalize words. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. It is important to learn how to use periods, question marks, commas, and other marks of punctuation. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Writing a sentence is easy. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Writing a paragraph is hard. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. One of the hardest things about writing is not knowing what to write about. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. One of the hardest things about writing is not knowing where to put capital letters. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. One of the hardest things about writing is not knowing where to place commas. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. Writing is a satisfying activity. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 11. Writing is a frustrating activity. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 12. Writing a short composition is difficult. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 13. Writing in a journal daily is a good idea. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 14. One of the hardest things about writing is not knowing how to organize a paragraph. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 15. One of the hardest things about writing is not knowing what words to use. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Reading Survey

How much do you agree with the following statements about reading? Check the box beside each statement that tells how you feel.

| | Strongly agree | Agree | Undecided | Disagree | Strongly disagree |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 1. Reading is enjoyable. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Reading is hard. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Everyone should learn to read. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. It is important to be able to read quickly. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Reading is interesting. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Everyone should read daily newspapers. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Money spent on books is money well spent. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. A person needs the ability to read at different speeds. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. Everyone should read a news magazine. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. Most books are too long and dull. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 11. Everything printed in books, magazines, and newspapers is true. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 12. It is not important to learn how to read, since people get all the news and information on radio and television. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 13. A person needs only one rate of reading speed. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 14. People should continue reading after they stop going to school. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 15. Reading library books during the summer is a drag. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 16. A person should finish every book he/she starts to read. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 17. Reading is a waste of time. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 18. Reading a lot increases a person's vocabulary. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 19. Reading is a good way to spend spare time. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Literature Survey

How much do you agree with the following statements about literature? Check the box beside each statement that tells how you feel.

| | Strongly agree | Agree | Undecided | Disagree | Strongly disagree |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 1. Poetry is hard to understand. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. I like to read short stories better than novels. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. One of the hardest things about literature is understanding what I've read. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. No one reads literature except in school. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Novels are exciting. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Nonfiction (books and articles that deal with real life) is dull. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Autobiographies (books written by a person about himself/herself) are interesting. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Reading literature helps me solve some of my problems. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. Books of fiction are more interesting than nonfiction books. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. Reading literature is a waste of time. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 11. Discussing literature in class helps me understand it better. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 12. Discussing the books I have read with my friends is enjoyable. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 13. I like poetry. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 14. The books I read would be classified as "good" literature. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 15. I like short stories. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 16. Literature written over twenty-five years ago is boring. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 17. I like to read novels. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 18. Learning about literary concepts such as characterization, theme, conflict, and setting is important. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 19. I like to read nonfiction. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 20. The literature I read can influence my life. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Language Survey

How much do you agree with the following statements about the study of language? Check the box beside each statement that tells how you feel.

| | Strongly agree | Agree | Undecided | Disagree | Strongly disagree |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 1. It is important to know how to identify the basic parts of a sentence, such as a noun, verb, adjective, and adverb. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. It is not important to learn the various ways sentences can be put together. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. A person can write better sentences if he/she knows how to make a short sentence longer. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Learning what nouns, pronouns, verbs, adjectives, and adverbs do is confusing. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Grammar study is interesting. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. A person can write better sentences if he/she knows how to make a long sentence shorter. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. Everyone should learn to speak acceptable English. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. A person needs a flexible vocabulary so that he/she can use the words that will be understood by the people he/she is talking with. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. A study of how words came into the English language is not important. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. The study of grammar is necessary. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 11. Written language is more formal than spoken language. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 12. Language is used to give information, to tell someone how you feel, and to try to influence someone to do something. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 13. Some people can tell where a person is from by the way he/she speaks. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 14. Slang sometimes becomes part of the acceptable language. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 15. Words from many other languages have become part of the English language. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Checkups

Following are 24 Checkups—one for each numbered lesson (except Lessons 3, 8, 11, 18, 21, 24) and one for each of five *Focus* lessons. Unless otherwise noted, the Checkup for each numbered lesson assesses student knowledge/understanding/insight about the concepts/skills taught in the *Forestudy* and the *Follow-Up* accompanying each selection. For each *Focus* lesson, of course, the Checkup assesses student mastery of the specific concepts/skills taught.

There is no Checkup for any of the three poem clusters or the four Interludes. Nor is there a Checkup for either of the two photo essays. For these deliberate omissions, at least three reasons obtain: (1) Student knowledge about the content of the poems and photo essays—as well as insight into specific applications of the writer’s craft—can be assessed most effectively through the give-and-take of class (and small-group) discussion. (2) To seek to assess the *worth* or the *validity* of a student’s response to a selection is self-defeating. No initial response is invalid, no matter how much, in your judgment, a student shows a lack of appreciation for or a misunderstanding of the work. Probably the only response you should NOT accept is that based on faulty reading, such as failure to heed a negative or a qualifier. (3) Assessing a student’s skill in writing a composition requires that he/she actually write that composition. The suggestions for evaluating student compositions (*Resourcebook* pages 131-136) are much more to the point than is a Checkup on knowledge *about* writing.

Each Checkup, as well as each of the other assessment instruments provided, has been printed to make duplication easy. Most of the Checkups are complete on one page. Only a few take two pages (both sides) of one sheet. For each Checkup, simply tear out the perforated page, and duplicate the number of copies you need.

As pointed out on page 82, each Checkup can be used as a teaching instrument or as an evaluation instrument. If you prefer the former use, instruct students to fold the answer section under the rest of the sheet while they respond to the test items. Then, at the appropriate time, the answers can be exposed, and students can compare their answers with the correct ones. Valuable class discussion—involving reasons why the correct answers are correct—can result.

If, on the other hand, you wish to use a Checkup as an evaluation instrument, simply mask out the answers before you duplicate the Checkup itself.

Lesson 1 Checkup Writing Dramatic Dialogue

(Follow-Up, text pp. 22-24)

For each of the items below, write a bit of dramatic dialogue using proper dialogue form, including standard punctuation. If the item suggests a stage direction, be sure to provide it.

- 1. Straining to open the window, Jane shouted, "Someone come here and help me."
- 2. Henry picked up the phone and grunted, "Hello."
- 3. The father in a stern voice told his daughter that she must be home by 11 o'clock.
- 4. Between sobs, five-year-old Jason asked his mother if he could go outside to play.
- 5. "Do you think you can share your wagon with Mike?" his mother asked.
- 6. Glenda asked Bill where he had learned that trick.
- 7. Bill recalled that as a boy he had had a book of magic tricks.
- 8. Mother yelled at us to turn down the record player so that she could talk on the phone.
- 9. "When do we eat?" Joe called out as he let the door slam behind him.
- 10. "Your food's on the stove. We finished eating twenty minutes ago," his sister replied.

HOW WELL DID YOU DO? Count up to 10 points for each item. _____%

- 1. Jane (shouting as she strains to open the window): Someone come here and help me!
- 2. Henry (grunting as he picks up the phone): Hello.
- 3. Mr. Jones (sternly): Georgia, you be home by 11 o'clock.
- 4. Jason (sobbing): Mama . . . can I . . . go . . . out . . . to play . . . now?
- 5. Mrs. Blake (firmly but understandingly): Well, do you think you can share your wagon with Mike?
- 6. Glenda (feigning interest): Bill, where in this world did you learn that trick? That's really terrific!
- 7. Bill (reflectively): Well, when I was a kid, I had a book about magic. I learned a lot of neat tricks.
- 8. Mrs. Swanson (at the end of her patience): You kids turn down that record player or I'll smash it to pieces! I'm trying to call your Aunt Gladys, and I can't even hear the dial tone. TURN THAT THING DOWN!
- 9. Joe: When do we eat? (He lets the door slam behind him.)
- 10. Mabel (winching as the door slams): Your food's on the table, Brother dear. We finished eating twenty minutes ago.

Answers will vary. Sample Answers:

Lesson 2 Checkup Our Changing Language

(Follow-Up, text pp. 37-40)

Choose the best answer and put its letter in the answer space.

- _____ 1. Some new words like *quisling* come into the language from the names of people, such as
(A) *radar, jeep* (B) *curie, diesel* (C) *jinx, smog* (D) *allergy, cloning*
- _____ 2. The need to name an invention or scientific discovery brings new words into the language,
such as (A) *abstract, aversion* (B) *clown, baffle* (C) *sonar, transistor* (D) *trio, vestment*.

Match each of the next four words (items 3-6) with its original meaning from the list at the right. One of the lettered meanings does not apply.

- | | |
|-----------------|-----------------|
| _____ 3. pretty | A. clever |
| | B. not healthy |
| _____ 4. silly | C. weak, humble |
| | D. inexpensive |
| _____ 5. nice | E. fastidious |
| _____ 6. insane | |

In the list of words below, five are archaic, or outdated. Write four of these outdated words in answer spaces 7-10.

| | | | | |
|---------|----------|----------|----------|--------|
| allergy | gullible | yclept | hypnotic | varlet |
| dost | pithy | forspent | fluke | compt |

_____ 7. _____ 8. _____ 9. _____ 10.

Match each of the fairly new English words with its meaning by putting its letter in the answer space. Two lettered items do not apply.

- | | |
|------------------------|--|
| _____ 11. impound | A. a physician's helper |
| _____ 12. quadraphonic | B. a bloodless operation by means of chemicals |
| _____ 13. deprogram | C. a student who stays out of college for a year |
| _____ 14. stopout | D. something that sticks to other material |
| _____ 15. brainwash | E. a machine used for compacting and melting down old automobiles |
| _____ 16. adhesive | F. to seize by legal means |
| _____ 17. carbecue | G. the act of persuading a person to turn from a set of wayward ideas or beliefs |
| _____ 18. notchback | H. a report produced by a computer |
| _____ 19. paramedic | I. a disloyal citizen |
| _____ 20. printout | J. having to do with the transmission or reproduction of sound using four different channels |
| | K. an automobile with a sloping roof and a large rear bumper |
| | L. the act of getting someone to accept basic beliefs or attitudes by forceful methods |

HOW WELL DID YOU DO? Multiply the number right x 5 = _____%

Answers: (1) B (2) C (3) A (4) C (5) E (6) B (7-10) yclept, varlet, dost, forspent, compt (11) F (12) J (13) G (14) C (15) L (16) D (17) E (18) K (19) A (20) H

Lesson 4 Checkup Words with More Than One Meaning

(Follow-Up, text pp. 63-65)

Each of the following sentences has two or more underlined words that can be replaced by one multiple-meaning word. Find the correct multiple-meaning word in the list below and then write it in the answer space. An example is provided.

down filing joint left leg lie state stick switch will

- fast 0. When I tried to go without food for two days, I couldn't walk upstairs rapidly and had to hold tightly to the railing.
1. You may announce that the governor has declared a condition of emergency for the area of Montana.
2. As soon as she departed, she remembered where she had put down her purse.
3. Turn on the light, hand me the whip, and then trade places with me.
4. I was smoothing the jagged edge of the subject cabinet while the rest of the workers were marching one after another out of the room.
5. Trying to keep to her schedule, she took another piece of wood, dabbed the edge with glue, and tried to make it adhere to the wall.
6. Don't recline there and tell me that falsehood.
7. She hoped that her testament would promote good feelings among her heirs, but she wondered if they would have the determination to carry out her plans.
8. Near the end of the final section of the relay race, he felt a sharp pain in his right limb.

Each of the following incomplete sentences contains an underlined multiple-meaning word. Complete each sentence, using the underlined word with one of its *other meanings*.

9. It was plain to see that _____
10. Please check your records to see _____
11. Let me make this perfectly clear: _____
12. Now what's his angle, I thought, as I _____
13. I decided to second the motion _____

HOW WELL DID YOU DO? Count 5 points each for items 1-8; count 12 points each for items 9-13.

_____%

Answers: (1) state (2) left (3) switch (4) filing (5) stick (6) lie (7) will (8) leg. Answers will vary on items 9-13; examples: (9) ... the plain was dry. (10) ... If you have my check. (11) ... the coast is clear. ... we will go clear to the top. (12) ... as I measured the angle again. (13) ... and the second item of business passed in a second.

Focus Checkup SQ3R

(Lesson, text pp. 67-72)

In this focus lesson you studied a systematic, organized way to get and remember information. This checkup helps you remember what you learned.

1-5. Write what the letters SQ3R mean:

- | | |
|--------------|--------------|
| 1. S _____ | 4. R-2 _____ |
| 2. Q _____ | 5. R-3 _____ |
| 3. R-1 _____ | |

In items 6-10, write the letters of the *best* answer in the answer space.

- _____ 6. In the S step you are doing all the following EXCEPT
(A) skimming (B) checking chapter titles and headings
(C) reading the first paragraph or two of the selection (D) reading the index.
- _____ 7. The purpose of the Q step is (A) to find the meaning of all unfamiliar words (B) to provide an overview of the topic (C) to start you thinking (D) to answer any questions you may have.
- _____ 8. In the R-1 and R-2 steps, you are doing all the following EXCEPT (A) looking for answers to questions (B) skimming the selection from start to finish (C) answering the questions raised earlier (D) reading the selection section by section.
- _____ 9. A good way of carrying out the R-3 step is (A) to memorize what you've read (B) to write the answers to all your questions (C) to make an outline of the selection from memory (D) to memorize headings and subheadings.
- _____ 10. The SQ3R process would best be used when you are (A) learning a foreign language (B) preparing a history assignment (C) reading a novel (D) solving a physics problem.

Complete the following sentences:

11-13. The three steps that are repeated during this study process are

_____, _____, and _____.

14-15. The _____ and _____ steps need to be done before one starts to read the article or lesson.

16. If you follow the SQ3R process as outlined, the _____ step should be the easiest.

17. The step that helps you quickly determine content is the _____ step.

18. The step that helps you zero in on specific details is the _____ step.

19. The step that fixes details in your mind is the _____ step.

20. A title of an article can help you by _____

HOW WELL DID YOU DO? Multiply number right _____ x 5 = _____%

Answers: (1) survey (2) question (3) read (4) recite (5) review (6) D (7) C (8) B (9) C (10) B (11-13) question, read, recite (14-15) survey, question (16) review (17) survey (18) read (19) recite (20) providing a clue about the focus of the article

Lesson 5 Checkup Participles and Participial Phrases/Levels

(Follow-Up, text pp. 88-94)

Write a participle or participial phrase on the answer line to complete each of the following sentences:

1. _____, Pete decided to stay in school.
2. _____, Anne just sat there looking dazed.
3. The train pulled out of the station, _____.
4. That night the wind, _____, was bitterly cold.
5. _____, the campers turn on their flashlights.
6. _____, the cat lay sprawled on the porch in the sun.
7. The pet cheetah, _____, lay at the foot of her mistress.
8. Gene ran through the house _____.
9. _____, she made a birthday wish.
10. The old man, _____, finally reached the shelter.

Write 2nd- and 3rd-level additions to the following base sentences:

11. Fernando swam upstream (base sentence)

_____ (second level)

_____ (third level)

12. Julia ran around the track (base sentence)

_____ (second level)

_____ (third level)

13. Craig squirmed in his chair (base sentence)

_____ (second level)

_____ (third level)

14. Judy painted the chair (base sentence)

_____ (second level)

_____ (third level)

15. Both students practised on the cello two hours a day (base sentence)

_____ (second level)

_____ (third level)

HOW WELL DID YOU DO? Multiply number right _____ x 5 = _____ %
(Items 11-15 count as two items each.)

Answers will vary. Examples: (1) Thinking about the future (2) Hearing the news (3) Quickly picking up speed (4) Howling fiercely (5) Frightened by the noise (6) Purring softly (7) Licking its paws (8) Yelling "Fire" (9) Blowing out the candles (10) Soaked to the skin (11) Falling his arms/like a windmill (12) Puffing and panting/with each step (13) Dreading the moment/for his turn to answer (14) Using the spray can with steady strokes (15) Learning difficult selections/in just one week

Lesson 6 Checkup Sequence of Events

(Follow-Up, text pp. 105-107)

Put the following sentences, adapted from *Sociology* by Paul H. Landis, in appropriate sequence by numbering the sentences from 1 to whatever number the last sentence would be. Number each of the four groups of sentences separately.

- A. _____ The infant's earliest communication is on the reflexive level—in response to hunger, cold, a wet diaper, or an irritating rash.
- _____ It is not until almost a year old that the baby speaks.
- _____ All human communication begins with simple animal gestures.
- _____ The baby later learns to grimace, then to smile, then to gurgle.
- _____ The infant cries at birth, to indicate discomfort at coming into a cold world.
- _____ This development of speech signals the person's arrival at the level of symbolic interaction.
- _____ These responses are unlearned ways of making needs known.
- B. _____ If you had stopped to notice, you would have seen that the look we know as expressing fear lined itself upon the face before a cry was uttered.
- _____ Have you ever seen anyone terror-stricken?
- _____ The most elementary form of direct communication is the display of feelings by facial expressions and gestures.
- _____ The look of fear is unmistakable, even if no word is uttered.
- _____ Smiles and other pleased expressions show a friendly spirit.
- _____ Looks of hate, disgust, aversion, and envy show antagonism.
- C. _____ However, if we were to go into the development of almost any material invention or any new idea, we should find that each inventor has a whole chain of predecessors.
- _____ History frequently leads us to believe that an invention is the product of one idea and of one individual, for it usually ascribes the invention to one individual and gives it a specific date.
- _____ History usually gives the credit to the person who first made the invention practical and useful.
- _____ This is because history usually records only the climax in the inventive process.
- _____ This climax is reached when the article is brought to the point of general efficiency and usefulness.

Paul H. Landis, *Sociology*, New Edition (Lexington, MA: Ginn and Company, 1975), pp. 80, 85, 200-201, 325.

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D. _____ The third stage led to higher standards of living for the people of the countries in which it took place.

_____ Then came a period of levelling off of growth as the birth rate also began to decline.

_____ Beginning around 1750, the western European population went through three general stages of growth.

_____ Finally Europe entered a period of comparative population stability or decline, when birth rates and death rates tended to counteract each other and equalize population levels.

_____ The first period was one of rapid growth as the death rate declined.

HOW WELL DID YOU DO? Each group of items counts 25 points. Subtract 5 points for each item that is out of proper sequence. Your score _____%.

Answers: (A) 3, 6, 1, 5, 2, 7, 4. (B) 6, 4, 1, 5, 3, 2. (C) 4, 1, 5, 2, 3. (D) 5, 3, 1, 4, 2.
(Note that other acceptable sequences are possible in part B.)

Lesson 7 Checkup

Figurative Language/Native North American Borrowings

(Forestudy, text pp. 108-109; Follow-Up, text pp. 112-113)

Below are some comparisons. In the answer space, write *L* if the sentence makes a *literal* comparison. Write *F* if the comparison is *figurative*—a simile.

- _____ 1. Tom's whistling sounded like the song of a canary.
- _____ 2. The wall was as high as Jane's head.
- _____ 3. Her complexion is as fresh as the morning dew.
- _____ 4. His hair is as long as his sister's.
- _____ 5. Grandma's skin was as wrinkled as the bark of the oak tree in her front yard.
- _____ 6. His shoes gleamed like a new penny.
- _____ 7. She stood there as lonely as a scarecrow.
- _____ 8. The chemistry lab smells like rotten eggs today.
- _____ 9. The drum major strutted like a peacock.
- _____ 10. His handwriting looked like bird tracks in the snow.

Complete *five* of the six following sentences with an appropriate simile.

- 11. The runners came down the track as tightly bunched as _____
_____.
- 12. A faint blush, like _____, crept over her face.
- 13. The dark cave was as scary as _____.
- 14. The twins were as alike as _____.
- 15. The rattle in the motor sounded like _____
_____.
- 16. Sitting around the fire, they were as warm as _____.

The first letter of each of the following Native North American words is given; the blanks represent the remaining letters in each word. See whether you know what that word is by the definition given; fill in the blanks to spell out the word.

- 17. m _____ a large member of the deer family
- 18. p _____ dry meat pounded with fat into a paste

19. c _____ a deer with large palmate antlers
20. s _____ a black and white mammal which is related to the weasel
21. t _____ an object serving as the emblem of a family or clan

HOW WELL DID YOU DO? Multiply number right _____ x 5 = _____%

Answers: (1) L (2) L (3) F (4) L (5) F (6) F (7) F (8) L (9) F (10) F. For items 11-16, answers will vary. Examples:
 (11) a stem of bananas (12) the first rays of the sun (13) a haunted house (14) peas in a pod (15) a monkey
 shaking its cage (16) toast / a papoose (17) moose (18) pemmican (19) caribou (20) skunk (21) totem

Lesson 9 Checkup

Word Parts/Generated and Imbedded Details

(Forestudy, pp. 130-132; Follow-Up, pp. 145-151)

Match each of the following scientific terms with its meaning by writing the letter of the meaning on the answer line. Two definitions will not be used.

- | | |
|----------------------|---|
| _____ 1. hominoid | A. to speed up |
| | B. to slow down |
| _____ 2. thermoscope | C. resembling or related to man |
| | D. a flesh-eating animal |
| _____ 3. decelerate | E. an instrument for gauging changes in temperature |
| | F. an agent that destroys or slows down the growth of a plant |
| _____ 4. herbicide | G. an animal that eats only plants and grass |
| _____ 5. carnivore | |

Combine each of the following groups of short sentences into a single sentence by generating and embedding details.

6. Construction on the tunnel began in Austria. It is the world's
second longest highway tunnel. It was started in 1975. _____

7. A girl won five gold medals. She was seventeen years old. She
competed in gymnastics. _____

8. We were going to the summer camp. On the way our bus had an accident. Its brakes failed on a sharp
curve. Ten persons were injured.

9. The school had a book fair last week. It was held in the gym. It
was the school's first book fair. _____

Add at least *two* details to each of the following main clauses by generating and/or embedding the details. Write the complete sentence in the answer space.

10. The mountain climbers reached the summit _____

11. the science class visited the museum _____

12. June quickly had the car running again _____

HOW WELL DID YOU DO? Count 6 points each for items 1-5 and 10 points each for items 6-12.

_____ %

Answers: (1) C (2) E (3) B (4) F (5) D. Answers 6-12 will vary; examples: (6) Construction of the world's second longest highway tunnel began in Austria in 1975. (7) A seventeen-year-old girl won five gold medals in gymnastics. (8) On our way to summer camp ten persons were injured when our bus had an accident, its brakes failing on a sharp curve. (9) The school had its first book fair last week in the gym. (10) After a long struggle the mountain climbers reached the summit in spite of very bad weather. (11) As part of their study of fossils, the science class visited a natural history museum in a nearby city. (12) Tightening the loose wire, June quickly had the car running again in the cross-country race.

Focus Checkup

Connector Words and Phrases

(Lesson, text pp. 152-159)

Think of a connector that would fit in each sentence; write it on the answer line. Then identify the type of connector you selected: *List, Comparison, Contrast, Time, Cause-and-Effect*.

| | Connector(s) | Type |
|--|--------------|-------|
| 1. First we sanded the block of wood; _____ we centred the picture. | _____ | _____ |
| 2. You can _____ ride your bicycle to school _____ walk. | _____ | _____ |
| 3. While on their vacation the Jensens waterskied _____ played tennis. | _____ | _____ |
| 4. _____ of what you may say, I have made up my mind. | _____ | _____ |
| 5. _____ I didn't lock the car doors, my car stereo was stolen. | _____ | _____ |
| 6. _____ putting the jigsaw puzzle together, we discovered a piece was missing. | _____ | _____ |
| 7. The games the group played that night included hearts, dominos, _____ scrabble. | _____ | _____ |
| 8. I had _____ much candy _____ I could eat last week. | _____ | _____ |
| 9. Your dog is bigger and heavier _____ my dog. | _____ | _____ |
| 10. _____ you left, the house hasn't seemed the same. | _____ | _____ |

Identify the type of connector used in the following sentences.

- _____ 11. Margarine looks *like* butter.
- _____ 12. Poverty is the parent of revolution *and* crime.
- _____ 13. Experience is a hard teacher *because* she gives the test first, the lesson afterwards.

_____ 14. We have just enough religion to make us hate, *but* not enough to make us love one another.

_____ 15. Great men burn bridges *before* they come to them.

HOW WELL DID YOU DO? Multiply number right _____ x 4 = _____%

(Items 1-10 count 2 points each: one for supplying an appropriate connector and one for identifying the type.)

Answers: (1) then/time (2) either, or/comparison (3) and/list (4) Regardless/contrast (5) Because (Since)/cause-and-effect. Or When/time (6) After/time (7) and (as well as)/list (8) as, as/comparison (9) than/contrast (10) Since/cause-and-effect (11) comparison (12) list (13) cause-and-effect (14) contrast (15) time

Lesson 10 Checkup

Question Transformations

(Follow-Up, text pp. 166-167)

Transform each of the following sentences into two questions: On line *A*, write a *yes-no question*; on line *B*, write an *information seeking* question. In the line *B* questions, use at least *five* different question words.

1. A basketball player has to be fast on his/her feet.

A. _____

B. _____

2. There are no more tickets left for the hockey game Saturday.

A. _____

B. _____

3. The track team is quite small this year.

A. _____

B. _____

4. Jill and Clyde are going to watch the hot-air balloon races tomorrow.

A. _____

B. _____

5. Sky-diving takes courage.

A. _____

B. _____

6. The girls' archery class was cancelled for lack of interest.

A. _____

B. _____

7. Football players must wear a lot of protective equipment.

A. _____

B. _____

8. That was a fantastic jet-boat race yesterday.

A. _____

B. _____

HOW WELL DID YOU DO? Multiply number right _____ x 12 ½ = _____%

Sample answers: (1A) Does . . . (2B) Why (When) does . . . (2A) Are there no more . . . (2B) Why aren't there any more . . . /How many tickets . . . (3A) Isn't . . . (3B) Why is . . . /Who said . . . (4A) Are . . . (4B) Where are . . . (5A) Does (Doesn't) . . . (5B) Who says . . . /Why does . . . (6A) Was . . . (6B) When was . . . (7A) Do (Don't) . . . (7B) Why must . . . /How much (What kinds of) protective equipment must . . . (8A) Wasn't . . . (8B) Where was . . .

Lesson 12 Checkup Synonyms/Proofreading

(Forestudy, text pp. 180-181; Follow-Up, text pp. 189-192)

Select the word that best completes each sentence. Write that word on the answer line.

- _____ 1. Tears were _____ down the youngster's face. (falling, streaming, dropping)
- _____ 2. The dog with the long droopy ears and long face looks so _____. (despondent, forlorn, wretched)
- _____ 3. His voice _____ as he started his speech. (vibrated, throbbed, trembled)
- _____ 4. Flowers in a yard help to _____ the neighborhood. (beautify, adorn, decorate)
- _____ 5. The men found in the desert were _____ with thirst. (nutty, unhinged, crazed)
- _____ 6. The wind had blown the snow into _____ shapes. (eccentric, eerie, grotesque)
- _____ 7. The class was _____ early. (dismissed, adjourned, dispersed)
- _____ 8. A _____ rubdown is good for the body. (good, brisk, lively)
- _____ 9. The Loch Ness monster was seen _____ from the lake. (gushing, emerging, escaping)
- _____ 10. The weather during this winter has been a _____. (tragedy, hardship, blow)

In each of the following sentences there is one error caused either by a lack of punctuation or incorrect use of punctuation marks. Correct each sentence by adding the correct punctuation mark(s) or by circling any punctuation mark that shouldn't be in the sentence.

11. When the temperature dropped everyone had to put on more warm clothes.
12. Her first short story "Down the Beaten Path" won the Newberry Prize.
13. For a snack the boys had chips, and dips, hamburgers and soda pop.
14. I went to see the manager, in charge of the department, about the matter.
15. No matter what you think the truth is that I didn't do it.
16. After a long drouth rain began to fall.
17. Even though the rain had stopped the streets were flooded for most of the day.
18. George lost some money on the stock market however he is sure he will regain it.
19. Her elbow felt as if it were broken; after hitting it on the corner of the door.
20. Dr. and Mrs. Carter went to Hawaii and the rest of their family stayed in Vancouver.

HOW WELL DID YOU DO? Multiply number right _____ x 5 = _____%.

Answers: (1) streaming (2) forlorn (3) trembled (4) beautify (5) crazed (6) grotesque (7) dismissed (8) brisk (9) emerging (10) hardship (11) dropped (12) story, "Path," (13) chips and dips, (14) manager in charge of the department about (15) think, (16) drouth, (17) stopped, (18) market; however, (19) broken after (20) Hawaii, and the . . .

Focus Checkup Detecting Propaganda/Euphemisms

(Lesson, text pp. 193-200)

Listed below are some of the propaganda techniques which all of us come in contact with almost daily. Read each of the following sentences and identify the propaganda technique used. Write the letter of the technique in the answer space.

- A. Glittering generality
- D. Testimonial
- B. Name-calling
- E. Card-stacking
- C. Plain folks
- F. Bandwagon

- _____ 1. "Gloria Glamour has used this Royal Beauty cream for over twenty years."
- _____ 2. "Our policy will be the extension of human rights throughout the land."
- _____ 3. "Even though I am now a senator, I grew up on a small farm in Manitoba."
- _____ 4. A newspaper editorial is sprinkled with "half-truths" about low reading scores in the local schools.
- _____ 5. "But, mother, everyone is going!"
- _____ 6. "My opponent is part of the Establishment and a tool of Big Business."
- _____ 7. "I too earned a living with my hands for fifteen years."
- _____ 8. "All your neighbors have CB radios. Why not you?"
- _____ 9. "This car will cost you only \$100 a month for the next five years."
- _____ 10. "Only a bleeding-heart would make a statement like that."
- _____ 11. Alderman Roselli introduces mayoral candidate Brenda Dooley at a political meeting.
- _____ 12. "It's time we stopped pointy-headed bureaucrats from telling us how to run our schools."
- _____ 13. A political party chooses "Peace and Prosperity" for its campaign slogan.
- _____ 14. "Let's show the council where Norwood stands on this issue with a unanimous vote."
- _____ 15. "Canada must remain the land of freedom and equality. Elect George Hardy to Parliament!"

Write a euphemism on the answer line in place of the underlined word in each of the following sentences.

- _____ 16. We don't like to walk past the graveyard at night.
- _____ 17. How hot is it? I'm sweating more than usual.
- _____ 18. Did you notice his wig?
- _____ 19. Most cities are working on methods to recycle sewage.
- _____ 20. I have friends who live in a trailer.

HOW WELL DID YOU DO? Multiply number right _____ x 5 = _____%

Answers: (1) D (2) A (3) C (4) E (5) F (6) B (7) C (8) F (9) E (10) B (11) D (12) B (13) A (14) F (15) A (16) cemetery (17) perspiring (18) hairpiece (19) waste water (20) mobile home

Lesson 13 Checkup

Suffixes and Prefixes

(Follow-Up, text pp. 208-211)

Change each of the root words below to the word defined by adding one of the following prefixes.
com- con- mis- dis- pre- ex- re- in- sub- un- im- en-

1. _____change: to swap

2. _____bine: to become one

3. _____merge: to go under water

4. _____treat: to treat previously

5. _____agree: fail to agree
6. _____lock: to cause to open

7. _____front: to bring face to face

8. _____exact: not precisely correct

9. _____produce: to produce again

10. _____lay: put something in the wrong place

Change each of the root words below to the word defined by adding one of the following suffixes.
-able -ive -ful -ize -ion -ly -ity -ment -ness -ward -an -less

11. tranquil _____: state of calmness
12. contradict _____: the act of contradicting
13. back _____: in a reverse direction
14. quick _____: in a rapid manner
15. comfort _____: physically at ease
16. corrupt _____: producing corruption
17. plump _____: the state of being plump
18. beauty _____: having qualities of beauty (change *y* to *i*)
19. nourish _____: the state of being nourished
20. custom _____: to build according to individual preferences

Change each of the root words below to the word defined by adding both a prefix and a suffix from the lists above.

21. _____pleasant _____: an experience that is not pleasant
22. _____tract _____: the process of removing something
23. _____dominant _____: in a controlling or superior manner
24. _____trust _____: having a lack of confidence in
25. _____fresh _____: something that restores strength

HOW WELL DID YOU DO? Multiply number right _____ x 4 = _____%

Answers: (1) ex (2) com (3) sub (4) pre (5) dis (6) un (7) con (8) in (9) re (10) mis (11) ity (12) ion (13) ward (14) ly (15) able (16) ive (17) ness (18) ful (beautiful) (19) ment (20) ize (21) unpleasantness (22) extraction (23) predominantly (24) mistrustful (25) refreshment

Lesson 14 Checkup Contractions/Punctuation

(Follow-Up, text pp. 221-225)

Write contractions for each of the following expressions:

- | | |
|-------------------|--------------------|
| 1. it is _____ | 6. will not _____ |
| 2. they are _____ | 7. I had _____ |
| 3. you have _____ | 8. you are _____ |
| 4. we were _____ | 9. I am _____ |
| 5. he would _____ | 10. does not _____ |

Punctuate the following sentences by placing *apostrophes*, *commas*, *quotation marks*, and *dashes* where needed.

11. There she sat the young queen ready to hear our story.
12. Youll work at it until you get it right he warned.
13. Their youngest daughter Andrea was the first to marry.
14. Its none of your business Joe she told him.
15. I have a pain in my leg Doctor.
16. Thats not the real reason, Faith.
17. Mother why don't you rest for a few minutes?
18. Why dont you do what you say you'll do?
19. Okay said Larry.
20. Have you seen Phyllis's new car a new Thunderchief!
21. What did you do with my green plaid shirt Raymond?
22. Look out for that hole in the road! screamed Bessie.
23. She came back home when she realized shed left her driver's licence on the dresser.
24. Its such a beautiful day!
25. The girls fed the boys a delicacy frog legs.

HOW WELL DID YOU DO? Multiply number right _____ x 4 = _____%

Answers: (1) it's (2) they're (3) you've (4) we're (5) he'd (6) won't (7) I'd (8) you're (9) I'm (10) doesn't (11) ... sat—the young queen—ready ... (12) "You'll ... right," he warned. (13) ... daughter, Andrea, was ... (14) "It's none of your business, Joe," she told him. (15) ... leg, Doctor. (16) That's ... (17) Mother, why ... (18) Why don't ... (19) "Okay," said Larry. (20) ... new car—a new ... (21) ... shirt, Phyllis? (22) "Look ... road!" screamed Bessie. (23) ... realized she'd ... (24) It's such ... (25) ... a delicacy—frog legs.

Lesson 15 Checkup *There* Transformations/Subject-Verb Agreement

(Forestudy, text pp. 227-228; Follow-Up, text pp. 229-233)

Read each of the following sentences. On the answer line write the verb that agrees with the subject in each of the following sentences.

- _____ 1. There (is, are) cans and pieces of paper all over the picnic grounds.
- _____ 2. Standing huddled together under an umbrella in the rain (was, were) three elderly ladies.
- _____ 3. Good exercise (are, is) provided by jogging and walking.
- _____ 4. Where (is, are) Meg and Tony going all dressed up?
- _____ 5. During the drouth, there (was, were) no water available for watering lawns or washing cars.
- _____ 6. Throughout the entire program, the couple behind us (was, were) constantly talking.
- _____ 7. There (was, were) many people swarming all around the airport fence, welcoming home their favorite ball team.
- _____ 8. Abe's favorite breakfast (is, are) bacon and eggs.
- _____ 9. A new car and a trip to Bermuda (was, were) the grand prize on the give-away program.
- _____ 10. Last night around midnight, there (was, were) two cats chasing a dog down the alley.
- _____ 11. Mathematics (is, are) a very important subject to learn.
- _____ 12. One of you (is, are) not telling the whole truth.
- _____ 13. Neither Jack nor Justin (is, are) able to attend the class council meeting.
- _____ 14. There (is, are) no one that I trust more than you.
- _____ 15. Because of the severe storm, both the electricity and gas (was, were) in short supply.
- _____ 16. During the heavy snow storm neither businesses nor schools (was, were) open.
- _____ 17. Bread and peanut butter (is, are) Victor's favorite snack.
- _____ 18. Both of the ball players (was, were) honored at a banquet last night.
- _____ 19. Everybody (is, are) supportive of some type of tax reform.
- _____ 20. The latest economic news (is, are) not that bright.

21.-25. On the other side of this sheet, write *there* transformation sentences for sentences 2, 6, 9, 15, and 18 above.

HOW WELL DID YOU DO? Multiply number right _____ by 4 = _____%

Answers: (1) are (2) were (3) is (4) are (5) was (6) were (7) were (8) is (9) was (10) were (11) is (12) is (13) is (14) is (15) were (16) were (17) is (18) were (19) is (20) is (21) There were three elderly ladies standing huddled. . . . (22) There was a couple behind us constantly talking. . . . (23) There was a grand prize on the give-away program, a new car and a trip to Bermuda. (24) There was a short supply of both electricity and gas. . . . (25) There were two ball players honored. . . .

Lesson 16 Checkup

Connotation of Words/Adjective, Adverb, and Noun Clauses

(Forestudy, text pp. 241-242; Follow-Up, text pp. 249-253)

For each of the following words, supply in the answer space a substitute term that tends to arouse more *positive* or more *negative* feelings.

1. dog

2. horse

3. car

4. inexpensive

5. street
6. timid

7. house

8. song

9. officeholder

10. killed

Think of a more *neutral* term for each of the following words and write it in the answer space.

11. boss

12. bull-headed

13. stupid
14. heartbroken

15. conceited

16. finicky

If the underlined words below make up an adjective clause, write *adj.* in the answer space. For an adverb clause, write *adv.* For a noun clause, write *noun*.

- _____17. Beth suggested a place where we could get a fine meal.

_____18. Leslie did what her brother told her to do.

_____19. Deanna decided to wait until the game was over.

_____20. What I want to do tonight is to go dancing.

_____21. Muriel arrived at the station just as the train pulled away.

_____22. Dora purchased the car that Jack told her about.

_____23. This is the person who will handle your problems for you.

_____24. Keith talked about where he had travelled and what he had seen.

_____25. This necklace is exactly the one that I have been looking for.
- HOW WELL DID YOU DO? Multiply number right _____ x 4 = _____%
- Answers will vary for items 1-16; examples: (1) mongrel/cur (2) steed/stallion/nag (3) limousine/rattletrap (4) cheap/economical (5) avenue/boulevard (6) cowardly/gutless (7) mansion/shack (8) melody (9) politician/statesman (10) slaughtered/bumped off (11) foreman/supervisor (12) firm/unyielding (13) retarded/slow (14) distressed/sad (15) self-assured (16) discriminating/particular (17) adj. (18) noun (19) adv. (20) noun (21) adv. (22) adj. (23) adj. (24) noun (25) adj.
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Lesson 17 Checkup

Active Voice / Passive Voice

(Follow-Up, text pp. 266-269)

Transform each active-voice sentence into a passive-voice sentence.

1. Lori painted each wall of her room a different color.

2. Dennis gave Roxanne a bracelet for Christmas.

3. Karl ran up a large telephone bill last month.

4. Marge set a record for the 50m run at her school yesterday.

5. Chuck eats lunch-meat sandwiches for breakfast.

Each of the items below contains a set of facts from news stories telling *who*, *what*, and sometimes *when* and *where* about the news event. In each case write a sentence using the facts that are given. If the *who* facts are underlined, emphasize those in the sentence. If the *what* facts are underlined, emphasize those (*the results*). Which of your sentences should be in passive voice: those stressing the *who* or those stressing the *results*?

6. Who: Premier Lougheed What: spoke and answered questions Where: reception in Edmonton, Alberta When: last night

7. Who: City Taxi Commission What: voted to allow taxi fares to rise 15%

8. Who: Bruce Norris, club president What: named Ted Lindsey as new general manager of Detroit Red Wings

9. Who: Expo batters What: smashed out five homers to beat the Yankees Where and when: in their first spring exhibition game yesterday in Florida
-

10. Who: Parliament What: passed four amendments to the constitution When: yesterday
-
-

HOW WELL DID YOU DO? Multiply number right _____ x 10 = _____%

Answers will vary; examples: (1) Each wall of her room was painted a different color by Lori. (2) For Christmas a bracelet was given to Roxanne by Dennis. (3) A large telephone bill was run up by Karl. (4) A record for the 50m run was set by Marge yesterday. (5) Lunch-meat sandwiches are eaten for breakfast by Chuck. (6) Premier Lougheed spoke and answered questions at a reception in Edmonton, Alberta, last night. (7) A decision to allow taxi fares to rise 15% has been voted by the City Taxi Commission. (8) Ted Lindsey has been named the new general manager of the Detroit Red Wings by Bruce Norris, club president. (9) Expo batters smashed out five home runs to beat the Yankees in their first spring exhibition game in Florida yesterday. (10) Four amendments to the constitution were passed by Parliament yesterday.

Focus Checkup Generating Effective Sentences

(Lesson, text pp. 278-282)

Following is a three-level sentence with slashes (/) showing where the breaks occur: *George turned the corner on two wheels / while he laughed at his two passengers / screaming with fear.*

Now for each of the main clauses provided below, generate an effective sentence made up of *three levels*.

1. L-1 John read a long novel
- L-2 while _____
- L-3 _____
2. L-1 The principal presented the winner's trophy to Tracy
- L-2 after _____
- L-3 _____
3. L-1 The bell in the steeple rang loudly,
- L-2 warning _____ (who?)
- L-3 _____ (about what?)
4. L-1 Cheryl loves to eat popcorn
- L-2 _____ (how?)
- L-3 _____ (what else is she doing?)
5. L-1 Lyle laughed all the way to the bank
- L-2 _____
- L-3 _____

HOW WELL DID YOU DO? Score *up to 10 points* for each appropriate level added. _____%

Sample answers: (1) while he rested in bed / recuperating from a bad cold. (2) after he gave a short speech / praising her highly. (3) warning the sleepy village / that enemy troops were approaching. (4) munching absently / while she watches television. (5) thinking about how he would spend the money / won in the contest.

Lesson 19 Checkup Standard and Nonstandard English/Idioms

(Forestudy, text pp. 283-284; Follow-Up, text pp. 292-293)

The following sentences contain nonstandard English. (1) If the sentence contains unnecessary words, draw a line through those words. (2) Correct any nonstandard word or phrase by circling it; then on the answer line, write the word(s) that should be used instead.

1. As soon as I walked into the house, I saw them roses on the table. _____
2. I don't never want to see your face again. _____
3. That there was the best apple pie I ever eat. _____
4. In my opinion I think taxes are too high. _____
5. Sonny hardly never smiles at anyone or anything. _____
6. After the rain stopped, me and her went puddle hopping. _____
7. Fred said he could swim more faster than Tony. _____
8. These here keys don't open this here door. _____
9. Jeff didn't never say he would go. _____
10. It don't matter if you don't know where it's at. _____

On the answer line, provide an appropriate substitute for the underlined idioms.

11. Are you tongue tied? _____
12. He hit rock bottom. _____
13. You can bet your bottom dollar. _____
14. That dress fits you to a T. _____
15. Everyone is up in arms over the new dress code. _____
16. Don't be such a sorehead. _____
17. Let's go for a spin. _____
18. We will have to play it by ear. _____
19. You are off your rocker. _____
20. He spent a pretty penny on that car. _____

HOW WELL DID YOU DO? Multiply number right _____ x 5 = _____%

Answers: (1) the (those) roses (2) I never want/I don't ever want (3) That was the best . . . ever ate. (4) I think taxes are too high. (In my opinion taxes are too high.) (5) hardly ever (6) she and I (7) swim faster than (8) These keys don't open this door. (9) Jeff never said/Jeff didn't ever say (10) It doesn't matter . . . where it is. Items 11-20 may vary; examples: (11) at a loss for words (12) suffered misfortune/reached the lowest level (13) your last dollar/all your money (14) suits you very well (15) angry/upset (16) so easily angered/a poor loser (17) take a ride (18) decide what to do when the time comes (19) crazy/deranged (20) a lot of money.

Lesson 20 Checkup

Formal Words/Slang/Clipped Words

(Forestudy, pp. 294-296; Follow-Up, text pp. 306-307)

Each of the following groups of words contains slang terms for a more formal word. Write that formal word on the answer line.

- _____1. dough, moola, bread, scratch
- _____2. bookworm, grind, egghead, brain
- _____3. nest, pad, stamping ground, hangout
- _____4. heap, wheels, jalopy, hot rod
- _____5. mug, pan, map, kisser

Write two different words or phrases that could be used in place of the underlined word(s) in each sentence below:

- 6-7. Somebody swiped my wallet.

6. formal term _____

7. slang term _____
- 8-9. The party was a real bore.

8. formal term _____

9. slang term _____
- 10-11. None of that foolish talk, please.

10. formal term _____

11. slang term _____
- 12-13. Pam's mother was infuriated with her.

12. informal term _____

13. slang term _____
- 14-15. The play was very entertaining.

14. informal term _____

15. slang term _____

Write the clipped form of each of the following words on the answer line.

16. doctor _____
17. veteran _____
18. bicycle _____
19. professional player _____
20. laboratory _____
21. identification _____
22. gymnasium _____
23. mathematics _____
24. microphone _____
25. influenza _____

HOW WELL DID YOU DO? Multiply number right _____ x 4 = _____%

Answers may vary; examples: (1) money (2) scholar (3) home (4) car/automobile (5) face (6) stole (7) copped (8) wearisome (9) a drag (10) nonsense (11) jive (12) angry (mad) (13) teed off (14) a lot of fun (15) groovy (16) doc (17) vet (18) bike (19) pro (20) lab (21) ID (22) gym (23) math (24) mike (25) flu

Lesson 22 Checkup Stage Directions and Dialogue

(Forestudy, text pp. 323-325; Follow-Up, pp. 341-344)

Each of the following bits of dialogue has a stage direction telling the performer how to speak the line. What *tone or emotion* should the performer convey in speaking the line? From the following list, choose the most appropriate label and write the word in the answer space.

anger fear joy pride sympathy affection surprise courage

- _____ 1. Sally (*sweetly*): Come here, Phil, and sit beside me.
- _____ 2. Mr. Johnson (*snarling*): Get out of my sight.
- _____ 3. Hal (*looking up*): When did *you* come in?
- _____ 4. Pat (*with a shudder*): Don't bring that snake near me.
- _____ 5. Miss Blake (*smiling*): And now I have some good news for *you*.
- _____ 6. Mr. Chin (*motioning others back*): I'll take care of this bully.
- _____ 7. Gloria (*pointing to trophy*): See? There's my name.
- _____ 8. Mrs. Nelson (*wiping a tear*): I know you'll miss her so much.
- _____ 9. Mike (*bitterly*): I told you to stay out of here.
- _____ 10. June (*shouting*): Let's get out of here.

For the following dialogue, write stage directions which tell the speaker what emotion or tone to convey.

11. Miss Canada (_____): I won!
12. Stanley (_____): Show me how to do that again.
13. Roxie (_____): And he didn't even send me a valentine.
14. Colette (_____): And that's that!
15. Brian (_____): I finally received my varsity letter.
16. Doug (_____): Try and make me do it.
17. Reed (_____): You know you're the only one I have ever cared for.
18. Chester (_____): I will protect you.
19. Gina (_____): I just know I am going to fail my driver's test.
20. Patsy (_____): Don't worry about it.

HOW WELL DID YOU DO? Multiply number right _____ x 5 = _____%

Answers: (1) affection (2) anger (3) surprise (4) fear (5) joy (6) courage (7) pride (8) sympathy (9) anger (10) fear. Answers for items 11-20 will vary; examples: (11) squealing (12) puzzled (13) sobbing (14) firmly (15) proudly (16) growling (17) with affection (18) bravely (19) wringing hands (20) arm around Sue

Lesson 23 Checkup

Prepositional Phrases, Participial Phrases, and Absolutes

(Forestudy, text pp. 346-348; Follow-Up, pp. 359-362)

Expand each of the following sentences by adding an appropriate *prepositional phrase*.

1. Cheryl made Christmas candles _____.
2. _____ Sarah forgot to put on her makeup.
3. Tony finished writing his term paper _____.
4. _____ we went for a long ride.

Expand each of the following sentences by adding a *participial phrase*.

5. The boy coughed loudly, _____.
6. She leafed through the book, _____.
7. _____, Charlotte got into the house.
8. _____, Philip staggered to the finish line.

Expand each of the following sentences by adding an *absolute*.

9. Grandfather gasped suddenly, _____.
10. John ran as hard as he could, _____.
11. Andrea read the telegram _____.
12. _____, Angie tried to remember her lines.

Below are four phrases. In the answer space in front of the item number, write *prep.* if it is a prepositional phrase, *part.* if it is a participial phrase, and *abs.* if it is an absolute. Then add a main clause to create a complete sentence.

- _____ 13. Her eyes searching the dark, _____
- _____ 14. By the light of the silvery moon _____
- _____ 15. Kicking over the last hurdle, _____
- _____ 16. Its branches swaying, _____

HOW WELL DID YOU DO? Multiply number right _____ x 6 ¼ = _____%

Answers will vary. Examples: (1) in her workshop (2) In her haste (3) after midnight (4) After the dance (5) spreading germs on us all (6) looking for the poem (7) Opening the door quietly (8) Gasping for breath (9) his face turning red (10) his legs aching with every step (11) her hands trembling with excitement (12) Her face flushed with embarrassment (13) abs./ Sue spotted the big dipper (14) prep./ we reached the campsite (15) part./ Sally still managed to win (16) abs./ the tree glittered with snow.

Focus Checkup Writing Business Letters

(Lesson, text pp. 365-381)

A. One occasion for writing a business letter is to complain about defective merchandise. Name three other occasions:

- (1) to _____ ,
- (2) to _____ ,
- and (3) to _____ .

B. In addition to the date of the letter, the *heading* of a business letter should include the sender's

- (4) _____ ,
- (5) _____ ,
- (6) _____ .

C. On the answer lines, write a proper *inside address*, *salutation*, and *complimentary close* for a business letter to Julia Fox. She is with the Acme Screen Company, 115 Cedar Street, Victoria, B.C., V8X 3C2. Use correct punctuation.

- | | |
|-----------|------------|
| (7) _____ | (10) _____ |
| (8) _____ | (11) _____ |
| (9) _____ | (12) _____ |

D. Name at least four things to mention in a letter ordering merchandise when you do not have an order blank.

- | | |
|------------|------------|
| (13) _____ | (15) _____ |
| (14) _____ | (16) _____ |

E. Name four things to mention in a job-application letter.

- | | |
|------------|------------|
| (17) _____ | (19) _____ |
| (18) _____ | (20) _____ |

HOW WELL DID YOU DO? Multiply number right _____ x 5 = _____ %

Sample answers: (1-3) apply for job/order merchandise/complain about service/request information, etc. (4-6) street address, rural route, or box number/city/province/postal code (7) Ms. Julia Fox (8) Acme Screen Company (9) 115 Cedar Street (10) Victoria, B.C., V8X 3C2. (11) Dear Ms. Fox: (12) Truly yours/Sincerely, (13-16) name of item/catalogue number/size/color/quantity/price, etc. (17-20) position wanted/age/qualifications/names of references/request for interview, etc.

Lesson 26 Checkup Trade Jargon

(Forestudy, text pp. 402-403)

Below are some occupational fields and examples of trade jargon used in them. Fill *any* 25 blanks with (a) *the NAME* of the fields *and/or* (b) *ADDITIONAL EXAMPLES OF TRADE JARGON*.

| FIELD | TRADE JARGON |
|--------------|---|
| radio | call letters, frequency, (1) _____, (2) _____ |
| astronautics | g-force, life-support system, (3) _____ |
| sculpture | relief, mold, patina, (4) _____, (5) _____ |
| (6) _____ | hoop, dribble, zone, dunk shot, (7) _____ |
| (8) _____ | suture, forceps, (9) _____, (10) _____ |
| cartography | scale, meridian, longitude, (11) _____ |
| (12) _____ | strip, shaft, vein, (13) _____, (14) _____ |
| (15) _____ | staff, reed, percussion, (16) _____, (17) _____ |
| (18) _____ | focal length, speed, f-stop, (19) _____, (20) _____ |
| physics | fission, electron, thermodynamics, (21) _____ |
| (22) _____ | strata, artifact, stele, chronology, (23) _____ |
| (24) _____ | huddle, safety, offside, (25) _____, (26) _____ |
| (27) _____ | pigment, palette, easel, (28) _____, (29) _____ |
| architecture | dormer, colonnade, facade, (30) _____ |
| (31) _____ | seine, trawls, chumming, (32) _____, (33) _____ |
| horticulture | graft, prune, hydroponics, (34) _____ |
| geology | bed, drift, fault, (35) _____, (36) _____ |
| psychology | perception, reinforcement, IQ, (37) _____ |
| (38) _____ | (39) _____, (40) _____ (any other field) |

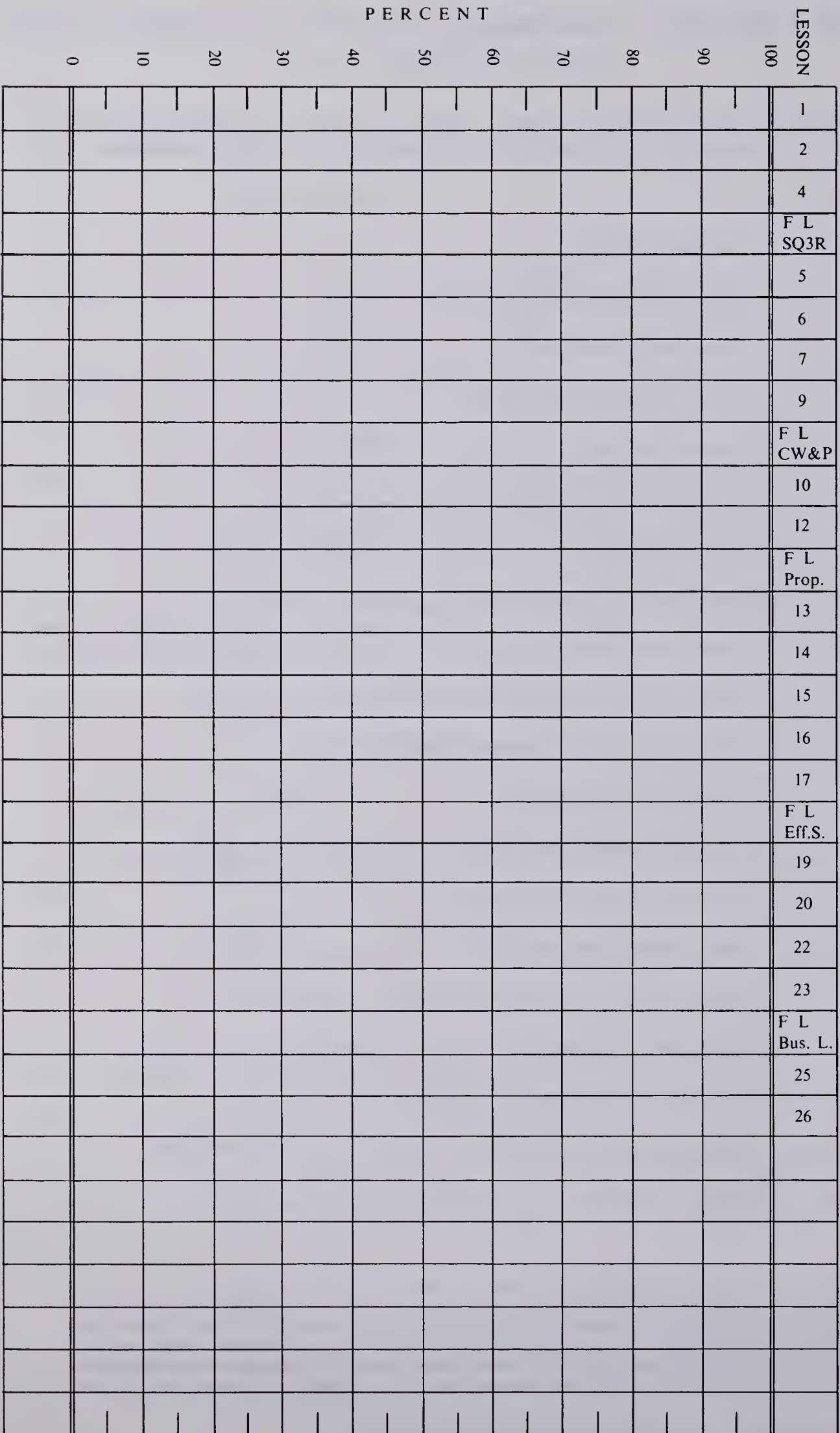
HOW WELL DID YOU DO? Multiply number right (up to 25) _____ x 4 = _____%

Sample answers: (1-2) affiliate, boom, sign-off (3) trajectory, thrust (4-5) figurine, statuette (6) basketball (7) man-to-man, traveling (8) surgery/medicine (9-10) clamps, incision, prep (11) latitude, projection (12) mining (13-14) assay, slurry, taconite (15) music (16-17) flat, sharp, string (18) photography (19-20) stopped down, diaphragm, fix (21) fusion, nucleus (22) archaeology (23) find, Clovis point (24) football (25-26) touchback, kickoff, punt (27) painting (28-29) pastel, oils, canvas (30) keystone, patio (31) fishing (32-33) lure, cast, rod (34) layer, hybrid, espalier (35-36) out-crop, intrusive rocks, clastic (37) split brain, Pavlovian conditioning, precognition

STUDENT SELF-CHECK PROFILE

STUDENT'S NAME _____

CLASS _____



Achievement Test

Read the following short story. Test items 1-18 are based on it.

THE CHASER

John Collier

¹Alan Austen, as nervous as a kitten, went up certain dark and creaky stairs in the neighborhood of Pell Street, and peered about for a long time on the dim landing before he found the name he wanted written obscurely on one of the doors.

²He pushed open this door, as he had been told to do, and found himself in a tiny room, which contained no furniture but a plain kitchen table, rocking chair, and an ordinary chair. On one of the dirty buff-colored walls were a couple of shelves, containing in all perhaps a dozen bottles and jars.

³An old man sat in the rocking chair, reading a newspaper. Alan, without a word, handed him the card he had been given. "Sit down, Mr. Austen," said the old man very politely. "I am glad to make your acquaintance."

⁴"Is it true," asked Alan, "that you have a certain mixture that has—er—quite extraordinary effects?"

⁵"My dear sir," replied the old man, "my stock in trade is not very large—I don't deal in laxatives and teething mixtures—but such as it is, it is varied. I think nothing I sell has effects which could be precisely described as ordinary."

⁶"Well, the fact is—" began Alan.

⁷"Here, for example," interrupted the old man, reaching for a bottle from the shelf. "Here is a liquid as colorless as water, almost tasteless, quite imperceptible in coffee, milk, wine, or any other beverage. It is also quite imperceptible to any known method of autopsy."

⁸"Do you mean it is a poison?" cried Alan, very much horrified.

⁹"Call it cleaning fluid if you like," said the old man indifferently. "Lives need cleaning. Call it a spot-remover. 'Out, damned spot!' Eh? 'Out, brief candle!'"¹

¹⁰"I want nothing of that sort," said Alan.

¹¹"Probably it is just as well," said the old man. "Do you know the price of this? For one teaspoonful, which is sufficient, I ask five thousand dollars. Never less. Not a penny less."

¹²"I hope all your mixtures are not as expensive," said Alan apprehensively.

¹³"Oh, dear, no," said the old man. "It would be no good charging that sort of price for a love potion, for example. Young people who need a love potion very seldom have five thousand dollars. Otherwise they would not need a love potion."

¹⁴"I'm glad to hear you say so," said Alan.

¹⁵"I look at it like this," said the old man. "Please a customer with one article, and he will come back when he needs another. Even if it *is* more costly. He will save up for it, if necessary."

¹⁶"So," said Alan, "you really do sell love potions?"

¹⁷"If I did not sell love potions," said the old man, reaching for another bottle, "I should not have mentioned the other matter to you. It is only when one is in a position to oblige that one can afford to be so confidential."

¹⁸"And these potions," said Alan. "They are not just—just—er—"

¹⁹"Oh, no," said the old man. "Their effects are permanent, and extend far beyond the mere casual impulse. But they include it. Oh, yes, they include it. Bountifully. Insistently. Everlastingly."

²⁰"Dear me!" said Alan, attempting a look of scientific detachment. "How very interesting!"

1. 'Out . . . candle!': quotations from *Macheth*, by William Shakespeare

- ²¹“But consider the spiritual side,” said the old man.
- ²²“I do, indeed,” said Alan.
- ²³“For indifference,” said the old man, “they substitute devotion. For scorn, adoration. Give one tiny measure of this to the young lady—its flavor is imperceptible in orange juice, soup, or cocktails—and however gay and giddy she is, she will change altogether. She’ll want nothing but solitude, and you.”
- ²⁴“I can hardly believe it,” said Alan. “She is so fond of parties.”
- ²⁵“She will not like them any more,” said the old man. “She’ll be afraid of the pretty girls you may meet.”
- ²⁶“She’ll actually be jealous?” cried Alan in a rapture. “Of me?”
- ²⁷“Yes, she will want to be everything to you.”
- ²⁸“She is, already. Only she doesn’t care about it.”
- ²⁹“She will, when she has taken this. She will care intensely. You’ll be her sole interest in life.”
- ³⁰“Wonderful!” cried Alan.
- ³¹“She’ll want to know all you do,” said the old man. “All that has happened to you during the day. Every word of it. She’ll want to know what you are thinking about, why you smile suddenly, why you are looking sad.”
- ³²“That is love!” cried Alan.
- ³³“Yes,” said the old man. “How carefully she’ll look after you! She’ll never allow you to be tired, to sit in a draft, to neglect your food. If you are an hour late, she’ll be terrified. She’ll think you are killed, or that some siren has caught you.”
- ³⁴“I can hardly imagine Diana like that!” cried Alan.
- ³⁵“You will not have to use your imagination,” said the old man. “And by the way, since there are always sirens, if by any chance you *should*, later on, slip a little, you need not worry. She will forgive you, in the end. She’ll be terribly hurt, of course, but she’ll forgive you—in the end.”
- ³⁶“That will not happen,” said Alan fervently.
- ³⁷“Of course not,” said the old man. “But, if it does you need not worry. She’ll never divorce you. Oh, no! And, of course, she herself will never give you the least grounds for—not divorce, of course—but even uneasiness.”
- ³⁸“And how much,” said Alan, “how much is this wonderful mixture?”
- ³⁹“It is not so dear,” said the old man, “as the spot-remover, as I think we agreed to call it. No. That is five thousand dollars; never a penny less. One has to be older than you are, to indulge in that sort of thing. One has to save up for it.”
- ⁴⁰“But the love potion?” said Alan.
- ⁴¹“Oh, that,” said the old man, opening the drawer in the kitchen table; and taking out a tiny, rather dirty-looking phial. “That is just a dollar.”
- ⁴²“I can’t tell you how grateful I am,” said Alan, watching him fill it.
- ⁴³“I like to oblige,” said the old man. “Then customers come back, later in life, when they are rather better off, and want more expensive things. Here you are. You will find it very effective.”
- ⁴⁴“Thank you again,” said Alan. “Good-by.”
- ⁴⁵“*Au revoir*,” said the old man. ■

Test items 1-18 are based on “The Chaser,” by John Collier. In each case, choose the *best* answer and write its letter on the appropriate answer line.

- _____ 1. Alan went to buy
 (A) a poison (C) an illegal beverage
 (B) a love potion (D) cleaning fluid
- _____ 2. What type of love is described by the old man?
 (A) sisterly (B) motherly (C) romantic (D) smothering

- _____ 3. What is another word for *obscurely* (in paragraph 1)?
(A) hidden (B) vaguely (C) faintly (D) dingy
- _____ 4. The old man suggests calling the poison “cleaning fluid” or “spot remover.” As those expressions are used in the story, what term best describes them?
(A) euphemisms (B) slang (C) idioms (D) similes
- _____ 5. Which word best describes the setting of the story?
(A) lavish (B) ornate (C) supernatural (D) spooky
- _____ 6. At the beginning of the story Alan is described as “nervous as a kitten.” That expression is an example of which one of the following literary devices?
(A) simile (B) irony (C) metaphor (D) satire
- _____ 7. What is the meaning of *imperceptible* (in paragraph 7)?
(A) imperfect (B) not noticeable (C) cloudy (D) not touched
- _____ 8. Once a person is given this liquid, he/she will be all of the following EXCEPT
(A) giddy (B) jealous (C) devoted (D) forgiving
- _____ 9. The word *siren* has more than one meaning. How is the word used in paragraph 33 of the story?
(A) a sea-cow (C) a temptingly beautiful woman
(B) a woman who sings sweetly (D) a penetrating alarm
- _____ 10. As Alan leaves, the old man says, “*Au revoir*,” which is a French phrase meaning “till a seeing again.” What inference is the author planting?
(A) that the old man is going to blackmail Alan
(B) that Alan will return and want his money back
(C) that Alan will need to come back for more of the \$1 liquid
(D) that Alan will return to buy the \$5000 liquid
- _____ 11. This story is told from what point of view?
(A) omniscient (C) bystander
(B) first-person participant (D) commentator
- _____ 12. Where do you first learn that the old man is selling liquids that are very much out of the ordinary?
(A) paragraph 1 (C) paragraph 7
(B) paragraphs 4 and 5 (D) paragraph 9
- _____ 13. The word *phial* means “vial.” A synonym for *vial* is
(A) test tube (B) small medicine bottle (C) jar (D) flask
- _____ 14. Which type of connector is the word *if* in paragraph 33?
(A) comparison (B) time (C) cause-and-effect (D) contrast
- _____ 15. What is the chief method by which the author reveals character traits?
(A) direct description (C) narrative dialogue
(B) figurative language (D) stage directions
- _____ 16. Why does Alan want to buy a liquid from the old man?
(A) He wants to end it all.
(B) He wants to make Diana love him as much as he loves her.
(C) He wants to strengthen his own love for Diana.
(D) He wants to ensnare any attractive woman he meets.

- _____ 17. To help you enjoy the story, the author counts on your having which one of the following attitudes or understandings?
- (A) willingness to suspend disbelief (in magic)
 - (B) appreciation and knowledge of the writer's style
 - (C) understanding and appreciation of figurative language
 - (D) understanding of symbolism
- _____ 18. Which one of the following writing techniques did the author use?
- (A) dependence on trade jargon
 - (B) stream of consciousness
 - (C) a variety of dialogue explainers (*said, replied, asked, etc.*)
 - (D) flashbacks

Define the following literary terms by matching the numbered terms with the lettered definitions. For each numbered term, write the letter of the appropriate definition in the space provided.

- | | |
|-------------------------------------|--|
| _____ 19. omniscient point of view | (A) the associated and suggested meanings of a word |
| _____ 20. participant point of view | (B) author takes part in the narrative |
| _____ 21. bystander point of view | (C) a pleasanter or more socially acceptable word that takes the place of a word considered unpleasant |
| _____ 22. simile | (D) the attitude the author takes toward his/her subject |
| _____ 23. connotation | (E) author at the scene of a narrative but not taking part in it |
| _____ 24. euphemism | (F) an earlier occurrence inserted into a sequence of events |
| _____ 25. inference | (G) internal monologue |
| _____ 26. foreshadowing | (H) an expression with a meaning different from what the literal meaning of the component words would seem to indicate |
| _____ 27. tone | (I) clues given to prepare for a later turn of events |
| _____ 28. flashback | (J) the author knows everything the characters think, say, and do |
| _____ 29. stream of consciousness | (K) conclusion reached by reasoning from evidence |
| _____ 30. idiom | (L) figurative comparison using the word <i>like</i> or <i>as</i> |

Putting the appropriate letter in each answer space for items 31-35, identify the following selections from this book as

- (A) autobiography (B) biography (C) other nonfiction (D) fiction

- _____ 31. "You Need to Go Upstairs," by Rumer Godden
- _____ 32. "Trail of '98," by Martha Black
- _____ 33. "The Agony and the Ecstasy of Terry Fox," by Warren Gerard
- _____ 34. "Gaston," by William Saroyan
- _____ 35. "Meihem in ce Klasrum," by Dolton Edwards

Match the numbered parts of a business letter (items 36-41) with the lettered explanations and examples (right column). For each item, write the appropriate letter in the answer space provided.

- | | |
|------------------------------|--|
| _____36. heading | (A) information sought or provided by the sender |
| _____37. inside address | (B) address of the sender |
| _____38. salutation | (C) Sincerely, |
| _____39. body | (D) Jack Jones |
| _____40. complimentary close | (E) address of the receiver of the letter |
| _____41. signature | (F) Dear Ms. Clark; |

Indicate what punctuation mark is missing from each of the following numbered items (42-50). Write the letter of the missing punctuation mark on the line provided.

(A) comma (B) semicolon (C) quotation marks (D) dash (E) apostrophe (F) colon

- _____42. Dear Sir (in a business letter)
- _____43. Dont forget to lock the door.
- _____44. I'll race you to the swing Bruce.
- _____45. Have it your way, said Harry.
- _____46. The point the most important point is that you're right!
- _____47. Its too bad that your parents can't be here for your birthday.
- _____48. I want to buy that corsage the one with rosebuds and carnations.
- _____49. Georgett mused, Now where did I put that picture?
- _____50. Running as fast as he could Charles passed the other racers.

In each of the following numbered sentences (51-60), identify the underlined part as *one* of the following lettered items. Write the letter of the appropriate item in the space provided.

- | | |
|--------------------------|----------------------|
| (A) prepositional phrase | (D) adjective clause |
| (B) participial phrase | (E) adverb clause |
| (C) absolute | (F) noun clause |

- _____51. On the advice of her dentist, Darcie brushed her teeth twice a day.
- _____52. George talked about the bowling trophies that he had won.
- _____53. Loretta got to the meeting just as it was letting out.
- _____54. Stephen is one person whom you can trust.
- _____55. In a fit of anger Val hurt Veronica's feelings.
- _____56. Smiling a toothless grin, the baby crawled over to the puppy.

- _____57. All I want to do is get some sleep.
- _____58. The old man fell to the ground, his face twisted with pain.
- _____59. Mother decided that Susan was to be left alone.
- _____60. Susie walked home from school, ignoring Tom's invitation to ride on his motorcycle.

Identify the basic sentence pattern of each numbered item below. For each, write the letter of its pattern in the space provided.

- | | | |
|------------|--------------------|---------------|
| (A) S-V | (C) S-LV-SC (noun) | (E) S-V-IO-DO |
| (B) S-V-DO | (D) S-LV-SC (adj) | (F) S-V-DO-OC |

- _____61. After school Toni prepared supper for the family.
- _____62. Hugo seems hungry all the time.
- _____63. The baby toddled as far as the doorway.
- _____64. Pat painted his van blue and gold.
- _____65. Arthur gave his aunt a scarf from France.

Each of the following numbered sentences (66-75) needs editing. First, make any needed change(s) in the sentence itself. Then, from the lettered list below, identify the error or the questionable usage, and write its letter in the space provided at the left of the sentence.

- | | |
|---------------------------------|------------------------|
| (A) misspelled word | (D) wrong pronoun form |
| (B) missing punctuation mark(s) | (E) misplaced modifier |
| (C) unnecessary word or phrase | |

- _____66. Jerry is the most speediest runner on the track team.
- _____67. They decided to divide the prize money between him and I.
- _____68. He demonstrated some new knitting techniques.
- _____69. After Paula left Charles returned to work.
- _____70. I stumbled, Tom mumbled glumly.
- _____71. I beleive you have my coat.
- _____72. We learned the importance of going to school in that book.
- _____73. She will arrive at 10 A.M. tomorrow morning.
- _____74. Father hoped that you and me would go along for the ride.
- _____75. Snorting and pawing the ground, Jim watched the angry bull.

For each of the five sentences below (76-80), select the correct verb from those given in parentheses. Write that verb in the space provided.

- _____ 76. There (is, are) no more yearbooks left for sale.
- _____ 77. Standing poised in the spotlight (was, were) three dancers.
- _____ 78. Where (is, are) the chorus going to eat after the performance?
- _____ 79. Everybody (is, are) voting on the school bond issue.
- _____ 80. The news from Africa (is, are) alarming.

The fourth column below lists five prefixes. The fifth column lists five suffixes. Choose the appropriate one to go with the root word (in the second column) to produce the word that is defined in the third column. Write the prefix or suffix in the appropriate space in the first column.

| 1 | 2 | 3 | 4 | 5 |
|-----------|---------|--|------|-------|
| _____ 81. | change | to swap | un- | -able |
| _____ 82. | merge | to go under water | ex- | -ful |
| _____ 83. | comfort | physically at ease | pre- | -ment |
| _____ 84. | quick | in a rapid manner | mis- | -ity |
| _____ 85. | lay | to put something in the wrong place | sub- | -ly |

From the lettered items below, identify the propaganda device used in each of the numbered statements below (items 86-90). Write the letter of the appropriate answer on the line provided at the left of each numbered statement.

- (A) glittering generality (C) plain folks (E) bandwagon
(B) name-calling (D) testimonial

- _____ 86. "We'd like your name on this petition. All your neighbors have signed it."
- _____ 87. "This law will get the chiselers off the welfare rolls."
- _____ 88. I promise you "order in the halls" and "back to basics" in the classrooms.
- _____ 89. A newspaper ad carries the names of a hundred prominent leaders from many fields, urging support of a bill in the Commons.
- _____ 90. "As my hard-working pappy used to say to me when I was a young'un back on the farm. . . ."

In the space provided in each of the following sentences, supply an appropriate *connector* that will help the sentence make sense.

91. _____ I didn't lock the house when I went to the store, someone walked in and took my camera.
92. _____ Tom and Betty finished painting the scenery, Tom accidentally put his foot through it.

93. We will have to postpone the game _____ it rains tomorrow.

94. Your stereo has better sound _____ mine has.

95. _____ Harriet _____ Joe will do the job, and nobody else will do it either.

For each item below (items 96-100), choose the *best* answer. Write its letter in the space provided.

_____ 96. All of the following are examples of *trade jargon* EXCEPT
(A) aye, aye, sir (B) printout (C) chairperson (D) galleyproof

_____ 97. All of the following are euphemisms EXCEPT
(A) sanitary engineer (B) hangman (C) disposal area (D) mortician

_____ 98. Passive voice can legitimately be used in place of active voice when
(A) the result of an action requires emphasis
(B) the action occurred in the past
(C) lively writing is the chief objective
(D) you are writing a how-to-do-it article

_____ 99. "She seen that movie last night" is an example of
(A) slang (C) nonstandard English
(B) an idiom (D) a flashback

_____ 100. "The field was a blanket of gold" is an example of
(A) a metaphor (B) a simile (C) an idiom (D) an absolute

Achievement Test Answer Key

(Reminder: Before duplicating this last page of the test, mask the Answer Key.)

| | | | |
|-------|-------|-------|------------------------------|
| 1. B | 26. I | 51. A | 76. are |
| 2. C | 27. D | 52. D | 77. were |
| 3. C | 28. F | 53. E | 78. is |
| 4. A | 29. G | 54. D | 79. is |
| 5. D | 30. H | 55. A | 80. is |
| 6. A | 31. D | 56. B | 81. ex- |
| 7. B | 32. A | 57. F | 82. sub- |
| 8. A | 33. C | 58. C | 83. -able |
| 9. C | 34. D | 59. F | 84. -ly |
| 10. D | 35. C | 60. B | 85. mis- |
| 11. A | 36. B | 61. B | 86. E |
| 12. B | 37. E | 62. D | 87. B, A |
| 13. B | 38. F | 63. A | 88. A |
| 14. C | 39. A | 64. F | 89. D |
| 15. C | 40. C | 65. E | 90. C |
| 16. B | 41. D | 66. C | 91. Because (Since) |
| 17. A | 42. F | 67. D | 92. After (When, As soon as) |
| 18. C | 43. E | 68. A | 93. if (unless) |
| 19. J | 44. A | 69. B | 94. than |
| 20. B | 45. C | 70. B | 95. Neither . . . nor |
| 21. E | 46. D | 71. A | 96. C |
| 22. L | 47. E | 72. E | 97. B |
| 23. A | 48. D | 73. C | 98. A |
| 24. C | 49. C | 74. D | 99. D |
| 25. K | 50. A | 75. E | 100. A |

Evaluating Student Writing

NEW VOICES 3 involves students in five kinds of writing experiences:

1. writing to improve sentence and paragraph form
2. writing a unified, coherent multi-paragraph composition
3. writing from personal experience
4. writing reports
5. writing creatively: dramatic dialogue, scripts for short plays, business letters

Suggestions for analyzing and evaluating student proficiency in these writing tasks appear immediately below.

Writing to Improve Sentence and Paragraph Form

Many of the writing exercises seek to help eleventh-grade students gain increasing control over sentence structure: how to use the subject and verb for clear, efficient communication; how to expand basic sentences with one-word modifiers, prepositional and participial phrases, absolutes, and dependent clauses; and how to organize a sentence for best effect. Also discussed and practiced are verb-tense awareness and the correct use of pronouns.

Suggestions for Evaluating Sentences

Students should be graded primarily on their mastery of the concept being taught in a particular exercise. Of course, you should also be concerned about capitalization and punctuation, since those conventions are part of writing a sentence. Whether you also emphasize spelling on these exercises depends upon your educational philosophy. Sometimes young people have such poor writing skills that, when a teacher insists on pointing out all their writing deficiencies on every paper, students become more and more turned off about writing—and understandably so.

Teachers of writing need to build some type of success into their marking of such exercises. One technique for doing so is to use a simple checklist like the following example:

| Concept taught _____ | Sentences | | | | Date _____ |
|-------------------------------|-----------|-------|------------------------|------------------------|------------|
| | Very good | Good | Needs some improvement | Needs much improvement | |
| Performance on concept taught | _____ | _____ | _____ | _____ | |
| Handwriting | _____ | _____ | _____ | _____ | |
| Capitalization | _____ | _____ | _____ | _____ | |
| Punctuation | _____ | _____ | _____ | _____ | |
| Spelling | _____ | _____ | _____ | _____ | |

One *Focus* lesson and ten *Follow-Up* lessons in *NEW VOICES 3* have to do with learning to write increasingly mature sentences.

One *Focus* lesson in *NEW VOICES 3* involves students in the writing of a multi-paragraph composition. Concepts are explained one step at a time and reinforced in all lessons dealing with composition. (See the instructional outcomes for the Composition Strand, page 186.)

Suggestions for Evaluating Paragraphs and Multi-Paragraph Compositions

Again the checklist device can be useful. You might wish to prepare a checklist made up of all the concepts related to a complete paragraph (example below). But then in using it, you check only those concepts that have been taught up to that particular time.

Paragraphs

Concept taught _____ Date _____

| | Very good | Good | Needs some improvement | Needs much improvement | Concept not learned |
|---------------------------|-----------|-------|------------------------|------------------------|---------------------|
| Topic sentence | _____ | _____ | _____ | _____ | _____ |
| Organization of paragraph | _____ | _____ | _____ | _____ | _____ |
| Details fit the topic | _____ | _____ | _____ | _____ | _____ |
| Use of connectors | _____ | _____ | _____ | _____ | _____ |
| Word choice | _____ | _____ | _____ | _____ | _____ |
| Handwriting | _____ | _____ | _____ | _____ | _____ |
| Capitalization | _____ | _____ | _____ | _____ | _____ |
| Punctuation | _____ | _____ | _____ | _____ | _____ |

The checklist approach for evaluating paragraphs provides a goal for students to reach: to get at least a *good* on all concepts listed. If students keep the checklists from each writing exercise, they should soon be able to see their progress.

Multi-Paragraph Compositions

Concept taught _____ Date _____

| | | | |
|---------------------------------------|-----------|-------|-------------------|
| <i>From Sentences to Paragraph</i> | Very good | Good | Needs improvement |
| Statement of opinion (topic sentence) | _____ | _____ | _____ |
| Use of supporting specific details | _____ | _____ | _____ |
| Organization of paragraph | _____ | _____ | _____ |
| <i>From Paragraph to Composition</i> | Very good | Good | Needs improvement |
| Statement of central idea | _____ | _____ | _____ |
| Use of specific examples | _____ | _____ | _____ |
| Composition organization | _____ | _____ | _____ |
| Use of transitions | _____ | _____ | _____ |
| Introduction | _____ | _____ | _____ |
| Conclusion | _____ | _____ | _____ |
| <i>Mechanics</i> | | | |
| Spelling | _____ | _____ | _____ |
| Capitalization | _____ | _____ | _____ |
| Punctuation | _____ | _____ | _____ |
| Sentence structure | _____ | _____ | _____ |

Writing from Personal Experience

NEW VOICES 3 presents writing experiences that include both expository and creative writing exercises. Examples: internal monologue, writing an informal essay, on-the-spot reporting.

In evaluating personal writing, you have to ask yourself some hard questions: What is really important to grade on? How should I say what needs to be said? As you know, whenever students write from personal experience, their ego becomes involved. When you “correct” their papers, you are really “stepping on” their egos.

Evaluation Suggestions

As you read personal-writing paragraphs and papers, you need to ask yourself: “How well did the student communicate his/her ideas?” “Did the student really say what he/she meant to say?” There is a time for correcting grammar and spelling and sentence mechanics, and there is a time for according those matters secondary consideration. Indeed, there may be times—when students write from personal experience—when you may consider it wise to ignore some of the mechanical aspects of writing and evaluate only the content of the paper.

In such cases, ask the students questions about the content of their paragraphs or papers. Examples: “Can you give me some more information about this?” or “Do you think a few more adjectives here would make this sentence clearer?” or “What other action verb would give a better picture of what you are describing?” Above all, avoid making critical judgments such as “Too short!” or “Need more detail!” or “Terrible description!”

Be sure to praise everyone for something, even if it is for penmanship only. A lot of supportive praise and a little criticism go a long way in building the confidence of students in their writing ability.

Writing Reports

Assignments in this category include eyewitness reporting, as well as expressing a point of view.

Evaluation Suggestions

Sometimes it is advisable to give two grades when evaluating report papers—one on content and one on mechanics. Again, the checklist device lends objectivity to a very subjective task. The checklist shown below weights the various writing skills. When using such a list, the teacher circles the weight he/she thinks the student has attained on the paper in that skill. The weights assigned below might not be the weights you would assign to these skills. This is just a sample to show you how weighting might be done.

| Content | | | | | | | | | | |
|---|----|---|---|---|---|---|---|---|-------------------------------------|----|
| Communication of ideas (including topic sentences and inclusion of details) | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Word choice | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | | |
| Paragraph structure | 1 | 2 | 3 | 4 | 5 | | | | | |
| Organization of body | 1 | 2 | 3 | 4 | | | | | | |
| Organization of total paper | 1 | 2 | 3 | | | | | | | |
| Total content points possible: | 30 | | | | | | | | Total content points achieved _____ | |

Mechanics

| | | | | | | | | |
|----------------------------------|----|---|---|---|---|---|---|---------------------------------------|
| Sentence structure | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Language | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Spelling | 1 | 2 | 3 | 4 | 5 | | | |
| Punctuation | 1 | 2 | 3 | 4 | | | | |
| Capitalization | 1 | 2 | 3 | | | | | |
| Handwriting | 1 | 2 | | | | | | |
| Total mechanics points possible: | 30 | | | | | | | Total mechanics points achieved _____ |

Writing Creatively

In *NEW VOICES 3* there are composition assignments wherein students write dramatic dialogue, scripts for short plays, and business letters.

Evaluation Suggestions

When students write creatively, what is most important is the creativity involved, not the mechanics. Yes, students do need to know how to punctuate dialogue so that it can be read easily. They also need to know where to put periods and other end punctuation. But what the teacher of creative writing needs to do is to help the students see *why* the punctuation is so important to their stories or poems. Again, as in personal writing, your comments and questions will be critical. They can lead directly to improvement in student writing or complete alienation from writing. Use of the question technique is effective, but only on a few points at any one time. For a time, for instance, you might emphasize word choice on a student's creative-writing papers. Then, when and if the student starts to increase his/her vocabulary and to use that increased vocabulary appropriately in writing, you'll be able to go on to some other creative-writing skill.

It takes much individual work and patience to teach young people to write interestingly and effectively. The first step in this process is to get students to think. They can't write if they don't have something to say. The next step is to teach students the words they need in order to express their thoughts and ideas clearly and succinctly—both orally and in writing. It is then that you can direct more and more of their attention to grammar, usage, and mechanics.

Once again, using a checklist can bring some objectivity into what admittedly is a highly subjective undertaking:

Dramatic Dialogue

Concept taught _____ Date _____

| | Very good | Acceptable | Needs improvement |
|--------------------------|-----------|------------|-------------------|
| Designation of character | _____ | _____ | _____ |
| Stage directions | _____ | _____ | _____ |
| Dialogue | _____ | _____ | _____ |
| Punctuation | _____ | _____ | _____ |
| Use of proper verb tense | _____ | _____ | _____ |

Play Script Evaluation: Checklist

| Script component | Acceptable | Suggestions for improvement |
|-----------------------|------------|-----------------------------|
| Stage Directions | _____ | _____ _____ _____ |
| Dialogue | _____ | _____ _____ _____ |
| Plot | _____ | _____ _____ _____ |
| Character development | _____ | _____ _____ _____ |
| Theme development | _____ | _____ _____ _____ |
| Conflict | _____ | _____ _____ _____ |
| Tone | _____ | _____ _____ _____ |

Evaluating a Business Letter: Checklist

| <i>Form</i> | Complete | Incomplete |
|---------------------|----------|------------|
| Heading | _____ | _____ |
| Inside address | _____ | _____ |
| Salutation | _____ | _____ |
| Body | _____ | _____ |
| Complimentary close | _____ | _____ |
| Signature | _____ | _____ |

| <i>Mechanics</i> | Satisfactory | Needs improvement | Needs much improvement |
|---------------------------|--------------|-------------------|------------------------|
| Punctuation | _____ | _____ | _____ |
| Capitalization | _____ | _____ | _____ |
| Uniformity in format | _____ | _____ | _____ |
| Spelling | _____ | _____ | _____ |
| <i>Sentence Structure</i> | _____ | _____ | _____ |

Specific Suggestions for Improvement:

The Media Program

The seven lessons in the *Media Program* are designed to reinforce major skills taught in the student text. They can also be used as independent lessons; they are not necessarily text dependent.

The skills taught in the *Media Program* are identified in “Outcomes Reinforced,” the section heading each media lesson; they are cross-referenced to skills in the students’ text in “Application,” the section ending each media lesson. By checking the skills in each of these two sections against citings in the table of contents of the student’s book, you can extend each media lesson.

A note is in order about presentation of the transparencies and overlays. You can increase the life of your transparencies and overlays by projecting them on a chalkboard rather than on a screen. Projection on a chalkboard allows annotations without incurring erasures on the transparency itself. It also increases student involvement. While you monitor the transparencies, students can annotate them on the board, erasing and re-marking as discussion dictates.

Each of these lessons has been used with eleventh graders and been found successful. Their continued success, however, depends largely on your allowing enough time for discussion and for using the accompanying Worksheets for reinforcement and not as tests. Most of the worksheet lessons can be used along with the transparencies; a few are meant, however, as lesson extensions. The sections in each media lesson marked “Teaching the Lesson” and “Presenting the Transparencies” suggest ways to coordinate the transparencies and the worksheets.

Media Lesson 1

Outcomes Reinforced

Composition—Effective writing: (1) Using participial phrases to add details of interest. (2) Writing sentences that are more specific. (3) Writing longer and more varied sentences.

Components

Base Transparency 1

Overlay 1

Worksheet 1 (accompanies and extends *Base Transparency* and *Overlay 1*)

Teaching the Lesson

Transparency and *Overlay 1* illustrate how each added detail brings the subject of the base sentence into clearer focus. In *Worksheet 1*, students complete participial phrases by adding details to a base sentence.

Presenting the Lesson

Present *Base Transparency 1*, masking out all but the Level 1 sentence. Ask the students to describe what the base statement (Level 1) brings to mind. They should note that the statement is too general to convey much more than a box or vague rectangular shape. (You might draw in an empty square if you have a clear acetate overlay.) Leave *Base Transparency 1* on the projector. Shut the projector off and unmask the first Level 2 addition (“roofed with . . .”). (You may wish to reveal first the words and then the drawing.) Turn on the projector. Ask students what they now know about the shed. They might guess that it’s old since the shingles are curved and rotting. If it indeed is rotting, what other details might they expect to see?

Option: One way to remind students of the importance of word choice and to prod their imaginations is to unmask the levels of illustrations before unmasking the words. Students’ descriptions may be even sharper. Assign a scribe to keep track of suggestions.

Unmask the second Level 2 sentence (“built of planks . . .”). Again, use the option of art before words if students are facile with words. Ask how a door would look and where such a shed might be found.

Add Overlay 1. By now the students should have a pretty clear picture of what is being described. Ask the students why they think the author used this particular order. Are there other things that might have been described? If they were to go farther in describing the shed, what other details might be added?

If you use the optional presentation, turn off the projector before adding the overlay. Then, add the overlay, masking the final level of the sentence addition and revealing only the door and material on the base transparency.

Assign Worksheet 1. A break should be planned for students to find a picture to describe. They should use the same writing technique used on *Base Transparency* and *Overlay 1*. Two options are viable. (1) You might wish to have a stack of old magazines ready for this part of the assignment. Begin the assignment by asking students to find a picture, then show the transparencies. (2) Plan to end the lesson here and as homework have each student bring a picture to class for the *Worksheet 1* lesson.

Application

Lesson 5, “If I Lived Through It” *Follow-Up*, “Details That Add Interest” (page 88).

Name _____

Media Worksheet 1

Part 1. Adding Details

Before assigning this worksheet, your teacher showed you a sentence that “describes” a shed. But at first the sentence doesn’t tell very much about the shed—just its measurements; that it is slightly wider than it is high. You get only a vague image from this information, and you need more details in order to get a clear picture of the shed. For instance, what is it made of? What kind of roof does it have? Does it have a door and windows? Do you notice how much clearer the picture becomes with each detail added about the word *shed*?

Now play writer. Make your reader or listener concentrate on one particular part of the shed. Look at the door, for instance. Give some details about the door by beginning with a base statement about it.

1 The door was open

Then, you might add details about this particular “door” to make your reader or listener focus on it more sharply. In the spaces below, add more details about the door, using the questions at the right as guides. The first word of each detail is already provided.

1 The door was open,

2 tilting _____ (does the door look carefully
_____ and sturdily attached to its hinges?)

2 letting _____ (Does it offer much protection
_____ against wind and rain?)

2 revealing _____ (What can you see of the
_____ interior of the shed?)

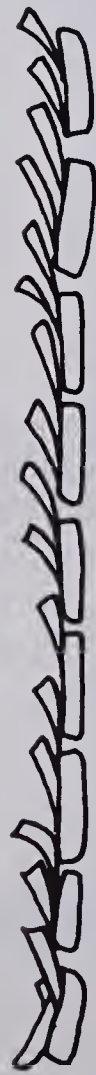
Part 2. Seeing Details in Art

For this next part of the lesson, you’ll need a picture. Select a photograph from a magazine that shows a house, an object (a motorcycle, a boat), or a person (a ballplayer, a race-car driver, a short-order cook) doing something. But don’t pick a photo of a person or object by itself. Try to find one where something is *happening*. You’ll find it easier to do the assignment if you do.

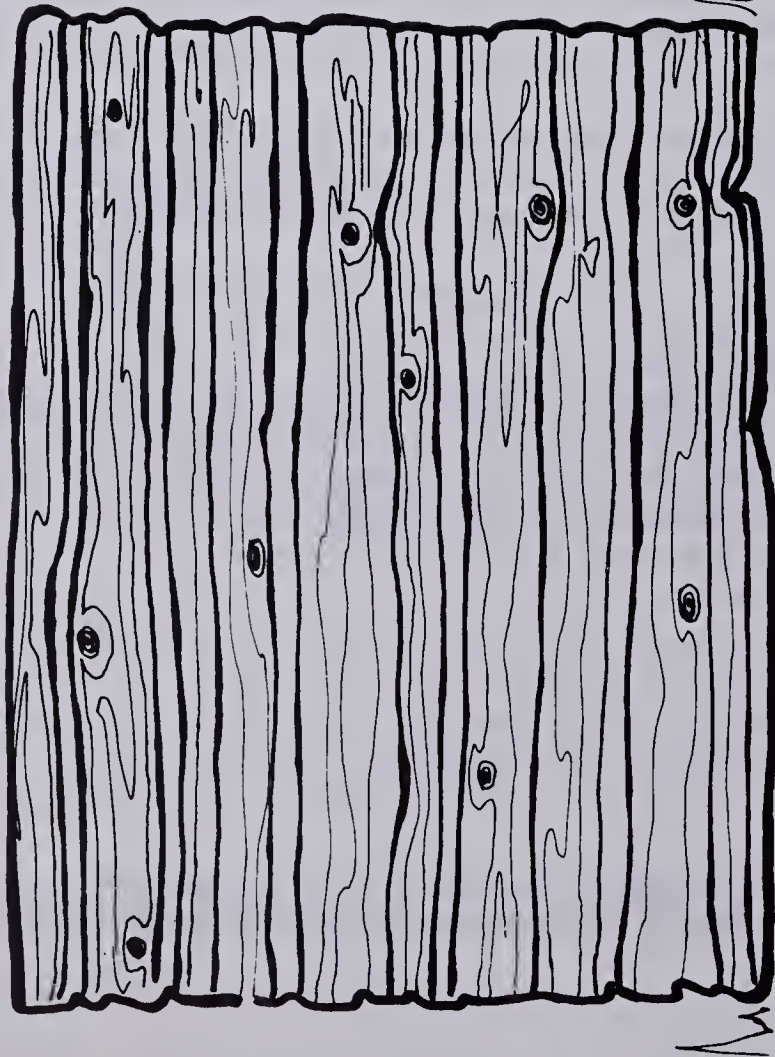
Select your picture and attach it in the space below.

Write a sentence that describes the picture. Use the sentence form that you saw in Part 1. If you need reminding, ask your teacher to project the description of the shed again.

1 The shed was about 2 m high by 3 m wide,

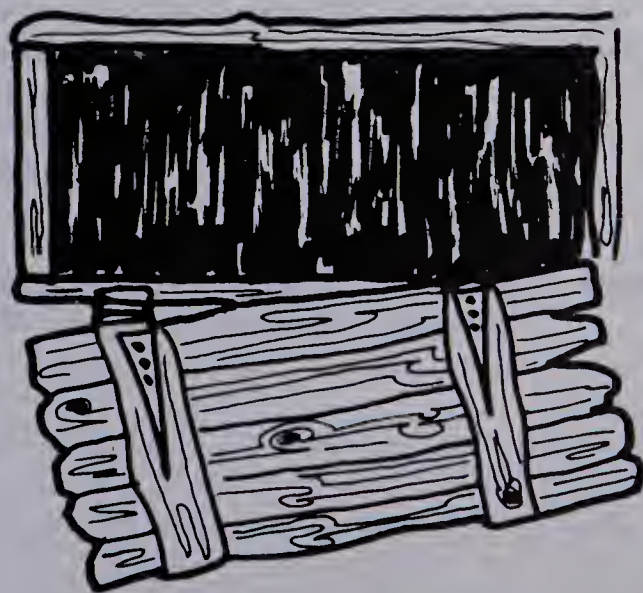


2 roofed with rotted and curling shingles,



2 built of planks varying in width between 30 cm and 10 cm,





2 fronted with a door off-
centre and sagging from
its hinges.

Media Lesson 2

Outcome Reinforced

Composition—Effective writing: (1) Using details to *show* rather than *tell*. (2) Writing a narrative sequence of events in a paragraph.

Components

Transparency 2-A
Transparency 2-B
Worksheet 2 (accompanies *Transparencies 2-A* and *2-B*)

Teaching the Lesson

This lesson provides practice in recognizing a sequence of events and ordering them in chronological (narrative) order. Have scissors or rulers on hand for the activity in *Part 3* of *Worksheet 2*.

Presenting the Lesson

Present Transparency 2-A. Read or have a student read the sentences in numbered order. Then, ask how the order might be improved. Focus on only two sentences, discussing details which suggest sequence. (Example: “He opened *them* up and looked *again*.” Which sentences clarify “them” and “again”?) Stop the discussion and assign *Worksheet 2, Part 1*. When everyone has re-ordered the sentences, proceed with the next step. (If doing so helps, let students cut the sentences into strips as in *Part 3*.)

Present Transparency 2-B. This transparency shows the paragraph’s order as it appears in *Part 1* of “Big Two-Hearted River” (*The Short Stories of Ernest Hemingway*, Charles Scribner’s Sons, 1938, 1966). Discuss with students variations between their versions and the author’s. Remind them that there is not a “right” way, but a logical way that tells the story best. Some sentences offer more clues than others. Sentence 6, for example, might reasonably fit in several places.

Assign Worksheet 2, Part 2. On the Worksheet students are asked to describe how the character, Nick Adams, feels about the scene in *Part 1*. What makes him feel “good” (sentence 4)? Is it warm or cold? noisy or peaceful? Have students share their answers orally.

Assign Worksheet 2, Part 3. This section presents another exercise in organizing a narrative sequence. The students are asked to cut *Part 3* into strips of one sentence each. This strategy works well. It allows students to move the sentences about on their desks, organizing and re-organizing until they have a sequence which satisfies them. In addition, the process of physically moving the sentences gives them reading practice, assures that they are not just crossing off numbers.

When they are finished, discuss the various possibilities. There is no “key” to this sequence. There are several good variations, and students should be reminded that there is no one “right” answer.

Application

Lesson 6, “Scent of Apples” *Forestudy*, “Details, Details” (page 95) and *Follow-Up*, “Narrative: Sequence of Events” (page 105).

Name _____

Media Worksheet 2

Part 1. Organizing a Narrative Sequence of Events

Your teacher will show you a paragraph written by Ernest Hemingway. Each sentence is numbered, but the sentences themselves have been scrambled so that they are not in the writer's order. Put the paragraph back in the right order by numbering each sentence in the order you think it should fall. The letter *a* blank designates the first sentence; *b*, the second, and so on through *h*.

- a. _____ (1) His neck and back and the small of his back rested as he stretched.
- b. _____ (2) He looked up at the sky, through the branches, and then shut his eyes.
- c. _____ (3) The earth felt good against his back.
- d. _____ (4) He opened them and looked up again.
- e. _____ (5) He lay on his back and looked up into the pine trees.
- f. _____ (6) There was a wind high up in the branches.
- g. _____ (7) Nick slipped off his pack and lay down in the shade.
- h. _____ (8) He shut his eyes again and went to sleep.

When everyone has completed rearranging these sentences, your teacher will show you the order of the author's paragraph. Check your version against Hemingway's. If you feel that your version is just as logical, defend your choice orally.

Part 2. Showing vs. Telling

In the paragraph in Part I, above, Nick has been hiking for a long time in the hot sun across open fields. He has just gotten to the pine forest. Hemingway doesn't *tell* us directly how Nick feels about getting to the woods, but his sentences do *show* how Nick feels. Write a sentence describing what you think Nick's feeling is:

Ernest Hemingway, "Big Two-Hearted River" In *The Short Stories of Ernest Hemingway* (New York: Charles Scribner's Sons, 1938, 1966).

Part 3. Another Narrative Sequence

For this portion of the worksheet, you'll need two sheets of notebook paper and a pair of scissors or a sharp ruler. On one sheet of notebook paper, copy the 15 sentences that follow—just as they appear here. Leave a space between sentences. Then cut the notebook paper into strips, one sentence per strip. Arrange the strips into a narrative sequence that makes sense. (Use all of the sentences.) When you have finished, tape your narrative to the second sheet of notebook paper.

There are several logical versions, so don't expect your teacher to have a key to the "correct" one.

.....

The bird gave a tremendous shake of its body, then eased its wings back into the protective hunch.

.....

It shook its head, shook again, trying to turn the fish until it succeeded.

.....

He watched until it had caught two more fish.

.....

Then, with a gulp, he finished his coffee, paid, and left.

.....

He knew the bird had come there because the light would attract the tiny bait herring.

.....

The legs lifted slowly and it sidled forward like an old man, settling into the watching position, turning its head so that the left eye stared again.

.....

The restaurant lights shone on the water and the stone breakwater.

.....

He held his cup in his hands; and thought, 'I can watch you, bird, as long as you can watch the water.'

.....

He could see the throat bulge and the muscles work.

.....

It did not move.

.....

Suddenly the bird leaped forward and dropped into the water.

.....

A solitary bird sat on the edge staring at the greenish sheen that surged and ebbed.

.....

It was hunched over like pictures he had seen of the secretary bird, with rounded shoulders and a small slender crest on the back of its head.

.....

It thrashed a bit, then lifted its wings twice as it came back to the rock, a herring crosswise in the sharp beak.

.....

He wasn't sure that was true.

1. His neck and back and the small of his back rested as he stretched.
2. He looked up at the sky, through the branches, and then shut his eyes.
3. The earth felt good against his back.
4. He opened them and looked up again.
5. He lay on his back and looked up into the pine trees.
6. There was a wind high up in the branches.
7. Nick slipped off his pack and lay down in the shade.
8. He shut his eyes again and went to sleep.

Ernest Hemingway, "Big Two-Hearted River" in *The Short Stories of Ernest Hemingway* (New York: Charles Scribner's Sons, 1938, 1966).

- (7) Nick slipped off his pack and lay down in the shade.
- (5) He lay on his back and looked up into the pine trees.
- (1) His neck and back and the small of his back rested as he stretched.
- (3) The earth felt good against his back.
- (2) He looked up at the sky, through the branches, and then shut his eyes.
- (4) He opened them and looked up again.
- (6) There was a wind high up in the branches.
- (8) He shut his eyes again and went to sleep.

Ernest Hemingway, "Big Two-Hearted River" in *The Short Stories of Ernest Hemingway* (New York: Charles Scribner's Sons, 1938, 1966).

Media Lesson 3

Outcome Reinforced

Composition—Effective writing: (1) Embedding and generating details in descriptive writing. (2) Using variety in placement of adjectives.

Components

Transparency 3-A
Base Transparency 3-B
Overlay 3-B
Worksheet 3 (accompanies *Transparency 3-A*)

Teaching the Lesson

This lesson provides practice in embedding and generating details. An excerpt from a science-fiction story, “Sheltering Dream,” is used to complement the text selection, “The Collecting Team.” (See “Resources” at the end of this lesson.) The analysis process used here, breaking down excerpts of professional writing into simple sentences, can be applied to any piece of highly descriptive writing.

Presenting the Lesson

Assign Worksheet 3, Part 1. Have your class read Part 1 silently. Then, if you or a student is a good dramatic reader, read the descriptive paragraph and invite speculation on it and the ten sentences. If necessary, discuss the meanings of *tiers*, *torso*, and *digits*. Remind the class that the sketch doesn’t have to be professional; let students work in pairs if doing so is productive. When everyone has completed or contributed to a sketch, proceed to the next step.

Present Transparency 3-A, masking the right half of the transparency. Discuss which words and phrases are the most important. Circle them. (To keep the transparency clean, lay a clear sheet of acetate over it, marking only the clear acetate.)

Reveal the sketch on Transparency 3-A, keeping the descriptive paragraph masked. Discuss with the students the differences in their sketches. Remind them that this is only *one version* of the creature. (Do differences result from failure to incorporate key details or are they simply differences in interpretation?)

Assign Worksheet 3, Part 2. Ask students to read the directions to Part 2 and to complete the embedding and generating process for the sentences shown in *Transparency 3-A* and reproduced on their Worksheets. They should write their answers in the spaces provided on the Worksheet. When each student has completed a paragraph, go on to the next step.

Present Transparency 3-A, unmasking the author’s paragraph. This transparency focuses on alternative ways to embed adjectives and complements those student-written paragraphs which differ from that of author Piserchia. Ask students how many ways they can embed these three key descriptive details: *shiny*, *brown*, *hairy*.

Add Overlay 3-B to Base Transparency 3-B. Discuss the alternatives and how each one changes or enhances the “picture” of the creature.

Extending the Lesson

1. You may wish to extend the lesson by having students find the descriptions of the strange creatures in the text selections, “The Collecting Team,” and either illustrating the creature or breaking down the description into detail sentences like those on *Transparency 3-A*.
2. Ask students to draw or ask a classmate to draw a sketch based on the description. Physically drawing the creature often reveals gaps in writing (perhaps they have forgotten to include legs or a body!).

Application Lesson 9, “The Collecting Team” *Follow-Up*, “Embedding and Generating Details” (page 145.)

Resource

Piserchia, Doris, “Sheltering Dream,” from *Reflections of the Future*, edited by Russell Hill. Ginn and Company, 1975. The excerpt in this lesson is from page 121 of *Reflections of the Future*.

Name _____

Media Worksheet 3

Part 1. Descriptive Details

In the story, "The Collecting Team," author Robert Silverberg describes several rather weird-looking creatures. Here is the beginning of a description of some other science-fiction creatures:*

None of the figures was human. They were all insects—large antlike creatures that moved much faster than humans and possessed the strength to lift and manipulate buckets that must have held a quarter-ton of ore.

They worked with silent precision and as Duncan took a faltering step toward them they turned to give him a glance, then went on with their work. . . .

Just what do these "antlike creatures" really look like? Read the ten sentences below. Then, draw a quick sketch of the creature in the space to the right of the sentences. Try to incorporate all the details.

1. Their bodies were a series of bubbles.
2. The bubbles were shiny brown.
3. The bubbles were hairy.
4. The bubbles were piled tier upon tier.
5. The tiers of bubbles formed two legs.
6. The tiers of bubbles formed a torso.
7. The tiers of bubbles formed two arms.
8. Each arm had flexible digits for hands.
9. The tiers of bubbles formed a head.
10. The head was knobby.

Part 2. Adding Up the Details

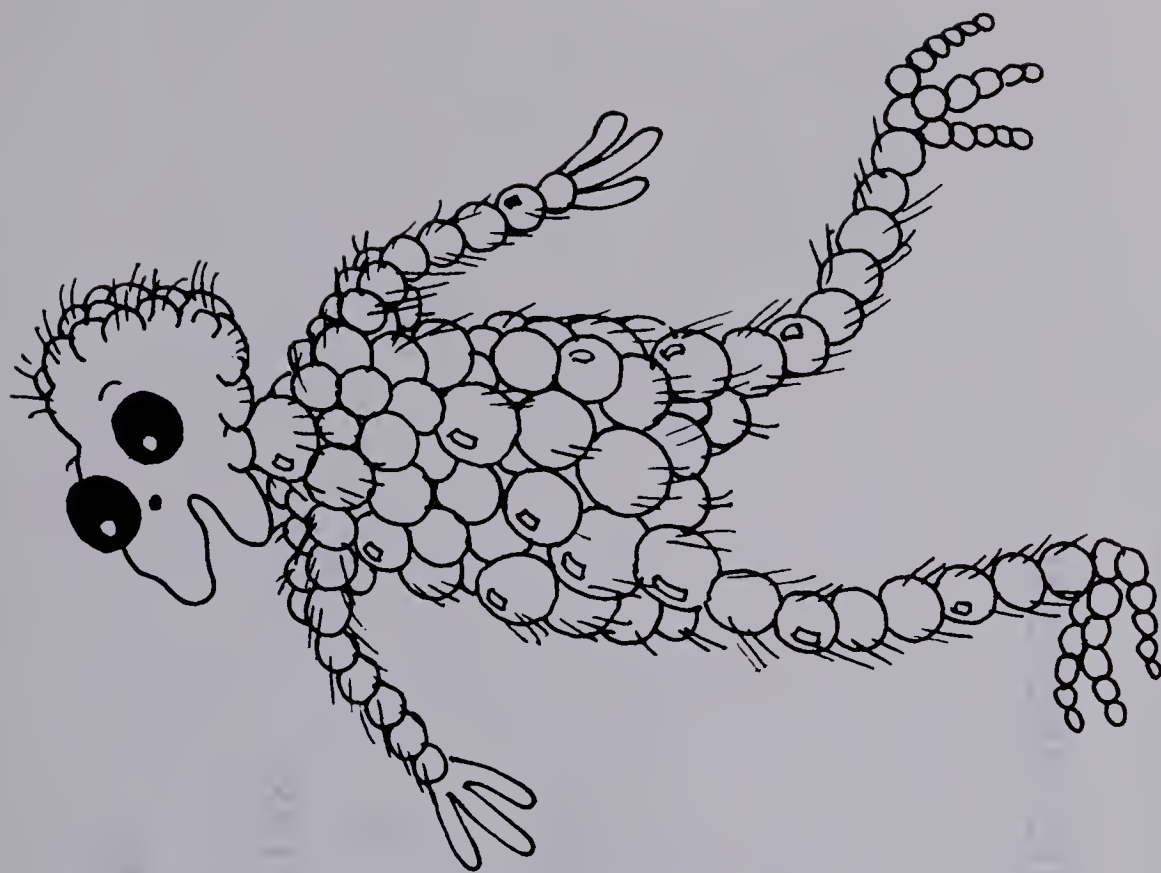
The ten sentences in Part 1 are not arranged the way Doris Piserchia, their author, wrote them. You probably guessed as much from the choppy, repetitive way in which they were written. In the space below, see if you can combine those ten details by embedding and generating them into a single sentence. Use the following outline for help:

Their bodies were a _____ series of
_____ bubbles, _____
_____ that formed _____, a _____
_____ with _____
for hands and a _____.

Now compare your version with author Piserchia's version, which your teacher will show you. Have you found a way to embed those details that isn't shown?

*Doris Piserchia, "Sheltering Dream."

1. Their bodies were a series of bubbles.
2. The bubbles were shiny brown.
3. The bubbles were hairy.
4. The bubbles were piled tier upon tier.
5. The tiers of bubbles formed two legs.
6. The tiers of bubbles formed a torso.
7. The tiers of bubbles formed two arms.
8. Each arm had flexible digits for hands.
9. The tiers of bubbles formed a head.
10. The head was knobby.



Their bodies were a shiny brown series of hairy bubbles, tier upon tier, that formed two legs, a torso, two arms with three flexible digits for hands, and a knobby head.

Doris Piserchia, "Sheltering Dream."

Their bodies were a series of _____ bubbles.

Their _____ bodies were a series of _____ bubbles.

Their bodies were a _____ series of bubbles.

Their bodies were a _____ series of _____ bubbles.

Doris Piserchia, "Sheltering Dream."

shiny brown hairy

shiny brown

hairy

hairy shiny brown

hairy

shiny brown

Media Lesson 4

Outcomes Reinforced

Reading—Comprehension: (1) Evaluating the authenticity, validity, and adequacy of information. (2) Recognizing and evaluating propaganda techniques.

Language—Diction: (1) Perceiving the nature and function of euphemisms and “purr” words. (2) Using words to create favorable/unfavorable, pleasant/unpleasant impressions.

Components

Transparency 4-A

Base Transparency 4-B

Overlay 4-B

Worksheet 4 (accompanies *Transparencies 4-A* and *4-B*)

Teaching the Lesson

This lesson provides practice in recognizing propaganda techniques in everyday advertisements. In teaching this lesson we suggest that you avoid juxtaposing “facts” to “propaganda” if by so doing you imply facts are always good and propaganda always bad. Propaganda need not have a negative interpretation. Not all advertising is “bad.” We can all be said to engage in its selling techniques anytime we ourselves build up an idea, or “sell” a friend on going to a movie.

In this lesson the terms “purr” words and “puff” words are used interchangeably.

Presenting the Lesson

Project Transparency 4-A masking the art completely. Discuss the advertisement with the class briefly. Ask them how they’d like to live in the advertised home. What do they envision?

Assign Worksheet 4, Part 1. If the phrase “Windbagger Realty” hasn’t made students suspicious of the advertisement, the introduction to *Part 1* will. Ask students to work alone on sections A and B. Section A asks students to identify propaganda items introduced in the text; section B asks them to list *facts* shown in the ad. When they have finished, discuss with the students which words they have chosen. Try to arrive at a consensus before going on to the next step.

Remove the mask from Transparency 4-A. The students now see a drawing of the actual house being advertised. Discuss their Worksheet answers in this new context. Additional information is now given in section C of *Worksheet 4, Part 1* and students are asked to write an unembellished advertisement for the house in the transparency. They should work alone. Then discuss the ads. Ask the class to select the ad that seems the most fair in word choice. Are all phrases “on the level”?

Project Transparency 4-B and assign Worksheet 4, Part 2. A hamburger ad is shown here. Students are probably familiar with this type of advertising, although they may not have thought of menus as an advertising medium. The students are asked to write an ad of their own in *Part 2* of *Worksheet 4*. A new ad is shown here. The students are asked to separate the statements of fact from the “purr” words used by the ad-writer. When all students have written down “facts” and “puff” words, proceed with the next step.

Add Overlay 4-B to Transparency 4-B. Discuss why each blocked-out word is extra and compare the words deleted on the transparency with those the students have listed.

Extending the Lesson

You may wish to extend the lesson by having the students bring in menus for a bulletin board display.

Application

Focus Lesson, “Detecting Propaganda” (page 193).

Name _____

Media Worksheet 4

Part I

Words create pictures. Good writers are able to control the pictures their readers see by selecting their words carefully. The transparency reproduced below is an advertisement. It has been intentionally composed of words that can create a picture altogether different from the actual product being advertised.

A. Now that you are suspicious of it, see if you can find an example of each of the following techniques in the text of the advertisement:

testimonial:

glittering generality:

bandwagon:

GET IN ON THE REAL ESTATE BOOM!
YOU, TOO, CAN MAKE MONEY!
HOME AND INCOME BEAT HIGH RENT.
\$29,000 TOTAL PRICE.

A small investment here will greatly reduce the high cost of living! Romantic atmosphere. Once owned by a Hollywood star. Redwoods, patio, deck, even a place to put the pool! Big 60 x 150 lot and much of it's on the level. Upper two bedrooms could be converted into apt. for at least \$200 rental.

Unfinished downstairs great for Fix-it types to turn into owner live-in.

LESS FOR RENT AND MORE FOR STEAKS!

First time listed, and it won't last long!

Call us now before it's gone!

WINDBAGGER REALTY

415 5th Street

555-1111

B. List below at least 4 *facts* that appear in the ad. Remember, facts are items that can be proved true or false:

C. Now your teacher will show you a picture of the house that was being advertised. Compare your list of facts with those of your classmates. Did the writer tell the truth throughout the ad? Which of the items in the original ad might be considered "purr" words? Write down at least three examples:

1. _____

2. _____

3. _____

D. Now look again at the transparency. In the space below, try to write an advertisement for that house. This time, try to write an advertisement that doesn't use the techniques in the original ad. Don't run the house down or puff it up—just try to give a fair description of it. When you've finished, your teacher will ask you to read your description to other students in the class so they can judge whether or not you've written a fair description.

Part 2

On the next transparency your teacher will now show you, *separate the words that accurately describe the object from the extra words* the menu-writer added to puff up the product.

“Factual” Words

“Puff” Words

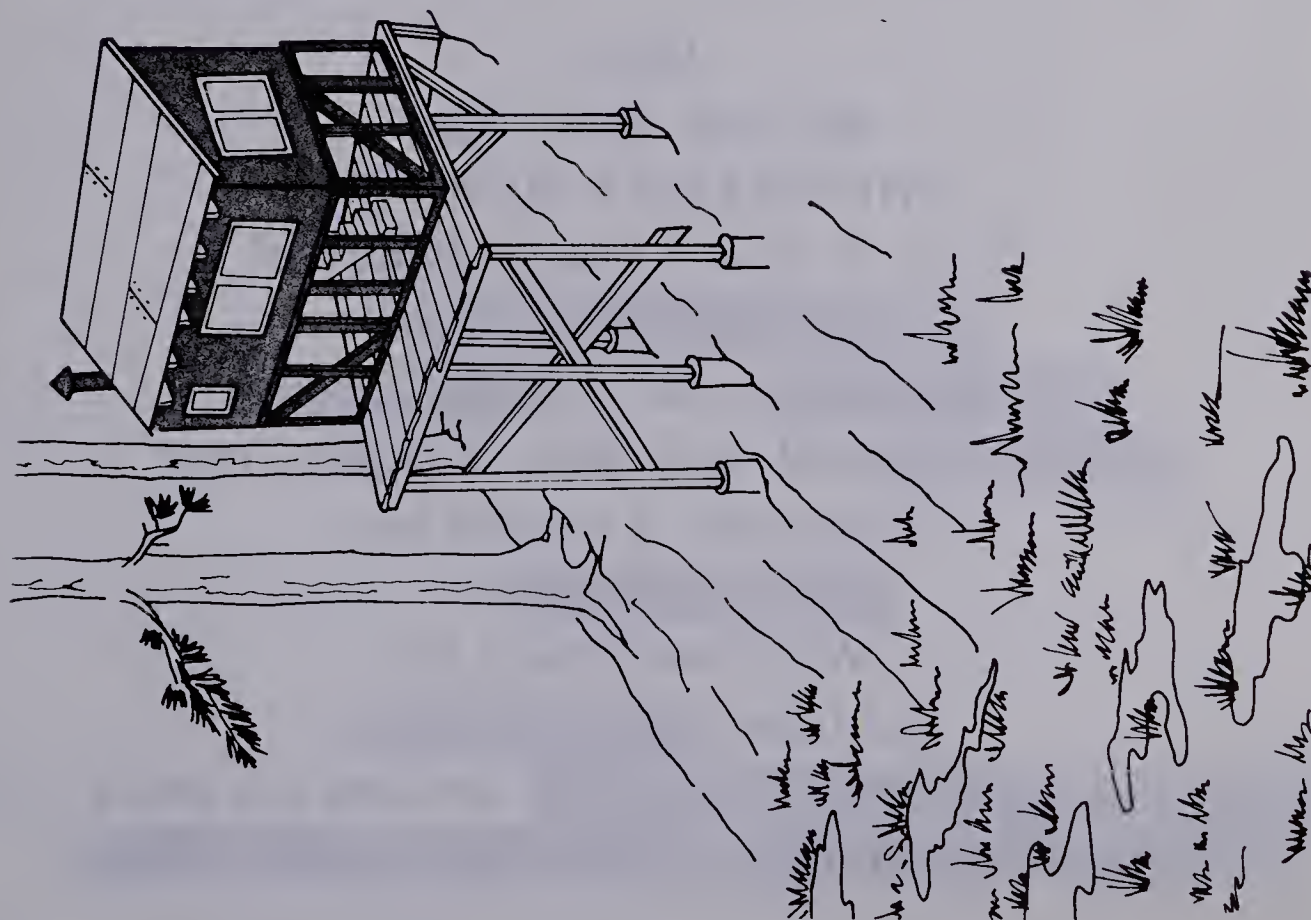
Discuss each rejected phrase with your classmates, pointing out what the menu-writer was trying to get you to feel with those words. How good were you at sifting out the puff words?

GET IN ON THE REAL ESTATE BOOM!
 YOU, TOO, CAN MAKE MONEY!
 HOME AND INCOME BEAT HIGH RENT.
 \$29,000 TOTAL PRICE.

A small investment here will greatly reduce the high cost of living! Romantic atmosphere.
 Once owned by a Hollywood star.
 Redwoods, patio, deck, even a place to put the pool!
 Big 60 x 150 lot and much of it's on the level.
 Upper two bedrooms could be converted into apt. for at least \$200 rental.
 Unfinished downstairs great for Fix-it types to turn into owner live-in.

LESS FOR RENT AND MORE FOR STEAKS!
 First time listed, and it won't last long!
 Call us now before it's gone!

WINDBAGGER REALTY
 415 5th Street
 555-1111





Menu

Big Bear Restaurant

THE GRIZZLY BURGER

Giant $\frac{1}{4}$ pound pure ground beef
like you've never tasted!

Temptingly served on a bed of crisp
lettuce, topped with slices of garden-fresh
tomato and a toasted bun.

It's a whopper!

With your choice of
old-fashioned potato salad
or deep-fried potatoes the way no one else can make 'em!

THE BIGGEST BURGER-BARGAIN IN TOWN!

Media Lesson 5

Outcomes Reinforced

Composition—Effective writing: Writing a paragraph from a simple point of view.

Reading—Comprehension: Inferring points of view in selected prose and poetry.

Components

Transparency 5-A

Transparency 5-B

Transparency 5-C

Transparency 5-D

Worksheet 5 (*Part 1* accompanies *Transparencies 5-A* and *5-B*. *Part 2* extends them.)

Teaching the Lesson

This lesson provides practice in recognizing that point of view can be both physical and emotional. You will need to divide the class into three equal groups before the first part of the lesson. Doing so is important to the success of this lesson. *Transparencies 5-A* and *5-B* emphasize point of view as a function of physical location. *Part 1* of *Worksheet 5* reinforces the transparencies. *Part 2* plays with the reader's conditioned point of view (on snakes), pitting it against three other points of view on the same topic. The questions in *Part 2* can be part of a writing assignment.

Presenting the Lesson

Divide the class into three groups. Instructions for the first part of the lesson are in *Worksheet 5, Part 1*.

Present "Point of View A" (Transparency 5-A) to Group A, masking out the other picture. Give them time to complete their writing assignment. While they are writing, the other two groups can be reading *Part 2* of *Worksheet 5*.

Present "Point of View B" (Transparency 5-A) to Group B, masking out the other picture. Proceed as above.

Present "Point of View C" (Transparency 5-B) to Group C, masking out the other picture. Proceed as above. When all three groups have had a chance to complete their descriptions of the scenes projected, go on to the next step.

Present "Point of View D" (Transparency 5-B) to the entire class, masking out the other picture. Ask several members of each group to read aloud the papers which they wrote in *Worksheet 5, Part 1*. The scene they see is a general one. As they can see, each group was forced to write from one point of view about the transparency. Ask members of the class to come to the projected image and point out where they might have been standing in order to see the scene they wrote about. Discuss why some members could write about things others could not possibly describe.

Options: Before showing this transparency you might wish to have the class discuss what they have written to see if they can get a complete picture of the scene before you show it to them.

Worksheet 5 provides an encyclopedia article, a poem, and an excerpt from a story to show different points of view about snakes. You might introduce *Part 2* to each group by asking group members their feelings about snakes before each group completes the six discussion questions.

Application

Lesson 17, "Juan Romo" *Forestudy*, "From Character to Character" (page 256, on the concept of point of view).

Name _____

Media Worksheet 5

Part 1. Selecting a Point of View

For this Media Lesson your teacher will divide your class into three groups. Each of the three groups will look at a different scene projected on the screen. You will see only the scene you are assigned. Later on, your teacher will show the scenes that you missed. In the blank below, write down the letter of your group (A, B, C) and then use the space to describe everything you see on the screen. Be as specific as you can, and include all of the details that you see.

(While you are waiting your turn to observe and write, go ahead to Part 2 and begin work on that section.)

Group _____

All of the scenes that were shown were parts of a single scene. Groups A, B, and C each viewed the scene from a different angle, or point of view. Share your version with those of your classmates to see whether you can form a picture of the whole scene.

Part 2. Three Points of View

The way you see something depends on your “point of view.” Sometimes point of view is the actual physical position from which you view something—as in the transparencies in Part 1. At other times point of view is more closely connected with what is going on in your mind when you see something. For instance, you might “see” an automobile as a beautiful machine to be pampered and cared for, while someone else might “see” it as merely a convenient means of transportation. It is, of course, desirable to be able to understand another person’s point of view, to see from more than one angle.

You are about to read an encyclopedia article about a certain kind of snake. After you read the article, you will read a poem about the same subject—snakes—but from a different point of view. As you read each selection, try to put yourself in the writer’s shoes and try to see the snakes from each writer’s particular point of view.

BLACKSNAKE (*blăk' snāk*) is any of several kinds of black-colored snakes. In North America two common blacksnakes are the northern black racer and the black rat snake, both non-poisonous. . . .

The black racer is bluish black with a white chin and throat. It is swift and agile and can climb and swim well. When threatened, it vibrates its tail, rustling it in dry weeds, making a sound like that of a rattlesnake. In self-defense it can inflict rapid, tearing bites. The female lays its eggs in early summer on the ground. The eggs hatch in about two months, the young emerging about 30cm long, spotted gray and brown. An adult may be over 120cm long. . . .

Adapted from *Britannica Junior Encyclopaedia* (1975) by permission of Encyclopaedia Britannica, Inc.

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Both the black racer and the black rat snake eat rats and other small rodents as well as other small animals. The black racer makes a good pet if it receives proper care. . . .

The northern black racer is called *Coluber constrictor constrictor* by zoologists; the black rat snake is *Elaphe obsoleta*. Both belong to the snake family Colubridae.

—*Britannica Junior Encyclopaedia*

A narrow Fellow in the Grass
Occasionally rides—
You may have met Him—did you not
His notice sudden is—

The Grass divides as with a Comb—
A spotted shaft is seen—
And then it closes at your feet
And opens further on—

He likes a Boggy Acre
A Floor too cool for Corn—
Yet when a Boy, and Barefoot—
I more than once at Noon
Have passed, I thought, a Whip lash

Unbraiding in the Sun
When stooping to secure it
It wrinkled, and was gone—

Several of Nature's People
I know, and they know me—
I feel for them a transport
Of cordiality—

But never met this Fellow
Attended, or alone
Without a tighter breathing
And Zero at the Bone—

—*Emily Dickinson*

From *The Complete Poems of Emily Dickinson*. © Copyright, 1951, 1955, by The President and Fellows of Harvard College.
Published by Little, Brown and Company.

The encyclopedia writer and Emily Dickinson have presented two points of view about the same creature. You may see the snake from still another point of view. Using the two points of view presented in the selections, think about the following questions. Don't let your own point of view intrude into your answers.

1. Which writer seems more objective, less emotionally involved?
2. The writer of the encyclopedia article states that both common types of blacksnakes are "non-poisonous." Does this statement change how you think about snakes?
3. Why are black snakes useful? Do they make good pets?
4. If Emily Dickinson thinks snakes are so beautiful, why does she feel "Zero at the Bone" when she sees them?
5. Compare the points of view about snakes of the encyclopedia article writer and Dickinson with that expressed in the story excerpt below.

"Let's don't kill the snake," I said. "A blacksnake is a harmless snake. It kills poison snakes. It kills the copperhead. It catches more mice from the fields than a cat."

I could see the snake didn't want to fight the dog. The snake wanted to get away. Bob wouldn't let it. I wondered why it was crawl-

From "Love" by Jesse Stuart. Reprinted by permission of the author.

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ing toward a heap of black loamy earth at the bench of the hill. I wondered why it had come from the chestnut oak sprouts and the matted greenbriars on the cliff. I looked as the snake lifted its pretty head in response to one of Bob's jumps. "It's not a bull black-snake," I said. "It's a she-snake. Look at the white on her throat."

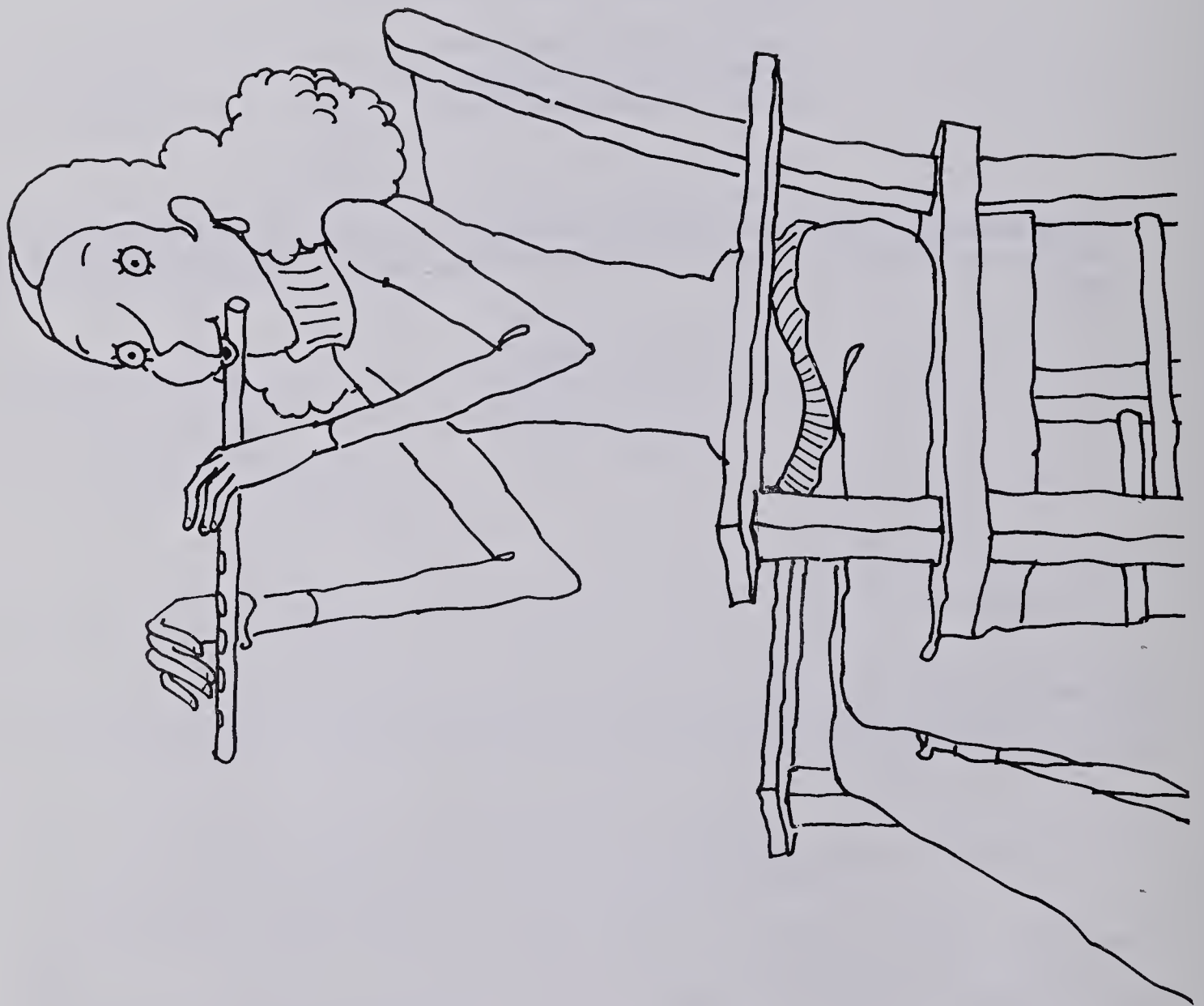
"A snake is an enemy to me," my father snapped. "I hate a snake. Kill it, Bob. Go on in there and get that snake and quit playing with it!"

Bob obeyed my father. I hated to see him take this snake by the throat. She was so beautifully poised in the sunlight.

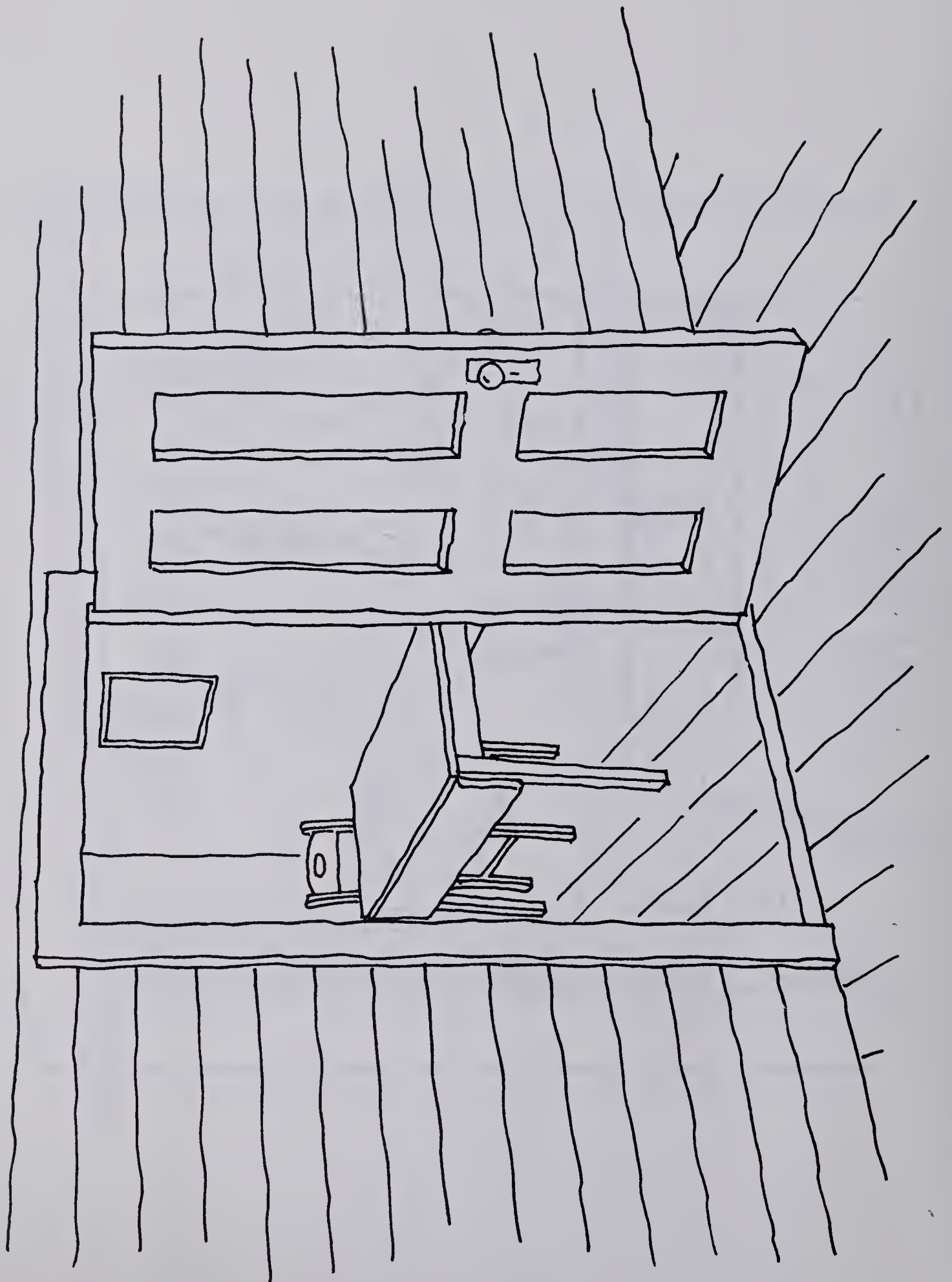
—"Love"

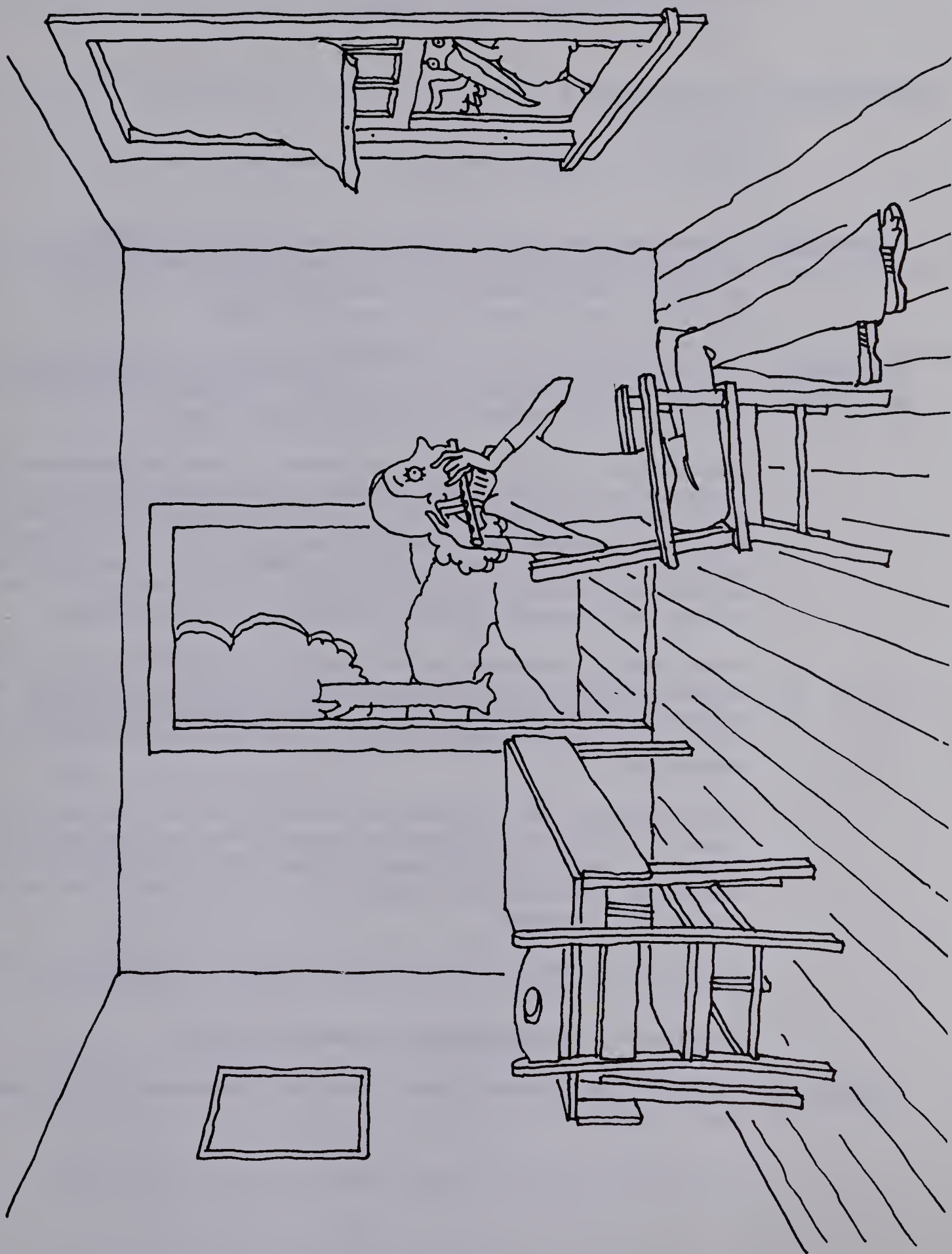
Jesse Stuart

6. Which character feels like the encyclopedia article writer? Which character agrees with Emily Dickinson? How do you think the story writer feels? With which point of view do you find it easiest to agree? Why?









Media Lesson 6

Outcome Reinforced

Composition—Effective writing: Generating effective sentences by supplying clear and precise details.

Components

Base Transparency 6

Overlay 6-A

Overlay 6-B

Worksheet 6 (accompanies and extends *Base Transparency 6* and *Overlays 6-A* and *6-B*)

Teaching the Lesson

This lesson provides practice in generating clear and precise subordinating details from a general base statement. Students are asked to discuss details of place, action, and opinion, following essentially the same process introduced in the text lesson. Students also write a paragraph using subordinate details.

Presenting the Lesson

Project Base Transparency 6 and assign Worksheet 6. Give the students time to write a short answer to item A in *Part 1* of *Worksheet 6*. This answer will necessarily be vague, since the base statement on the transparency is vague.

Project Overlay 6-A. Item B of *Part 2* asks students to answer two questions about the sentence now projected. Discuss with them how these added details sharpen the picture of the creature (turkey, or other fowl) that is shown on the transparency. What other details might have been added? (You may or may not wish to point out the types of added details—prepositional phrase, participial phrase, absolute phrase. However, it's not necessary that students concentrate on terminology at this point, only that they *understand the process* of adding details to a base statement.)

Remove Overlay 6-A and add Overlay 6-B. Move on to item C in *Part 1*. The students now see a very different sentence generated from the same base sentence. Again, they are asked to separate the details, this time indicating which are details of place, action, or opinion. Physical characteristics are emphasized here. The turkey has become a frog.

Assign Worksheet 6, Part 2. Students are now asked to construct a sentence similar to the one on the base transparency for a subject of their own choosing. Several suggestions are made in the Worksheet. You may wish to have the class suggest other subjects. When they have completed the exercise, have them read their versions aloud for class comments.

Continue to project *Base Transparency 6* plus one *Overlay*, so students have a model for the exercise in *Part 2*.

Focus Lesson, “Generating Efficient Sentences” (page 278).

Application

Lesson 9, “The Collecting Team” *Follow-Up*, “Embedding and Generating Details” (page 145).

Name _____

Media Worksheet 6

Part 1. Fleshing Out the Base Statement

- A. Look at the transparency your teacher will show. Then, in the space below, write what you think *it* might be.

Now, as you compare answers with your classmates, you can see the problem about the sentence "It sat there." *It* could be most anything!

- B. Your teacher will show you that same sentence with some added details. As you look at those details, answer the following questions:

1. Which detail tells you *where* it was?

2. Which detail offers you an opinion about it?

- C. Now your teacher will show you the same base sentence with a different set of details. As you look at this new sentence, answer the following questions:

1. Which details tell you where it is?

2. Which details tell you what it was doing?

3. Which details now give you a clearer picture of its physical characteristics?

Part 2. Beyond Turkeys and Frogs

The same base statement, "It sat there," could refer to many things other than a turkey or a frog. Pick one of the items below (or make up one of your own) and write a descriptive, cumulative sentence. Use the lines provided below the list of items.

Items:

- a fly on the edge of a picnic plate
- a chocolate milkshake (It's a mirage and you're stranded in the middle of the Sahara Desert!)
- the Loch Ness monster
- a dog in the middle of the road (blocking your car and keeping you from an appointment)
- a lost kitten
- your history book (Tomorrow is your final exam.)
- a twenty-dollar bill (On the bus floor—someone just dropped it.)

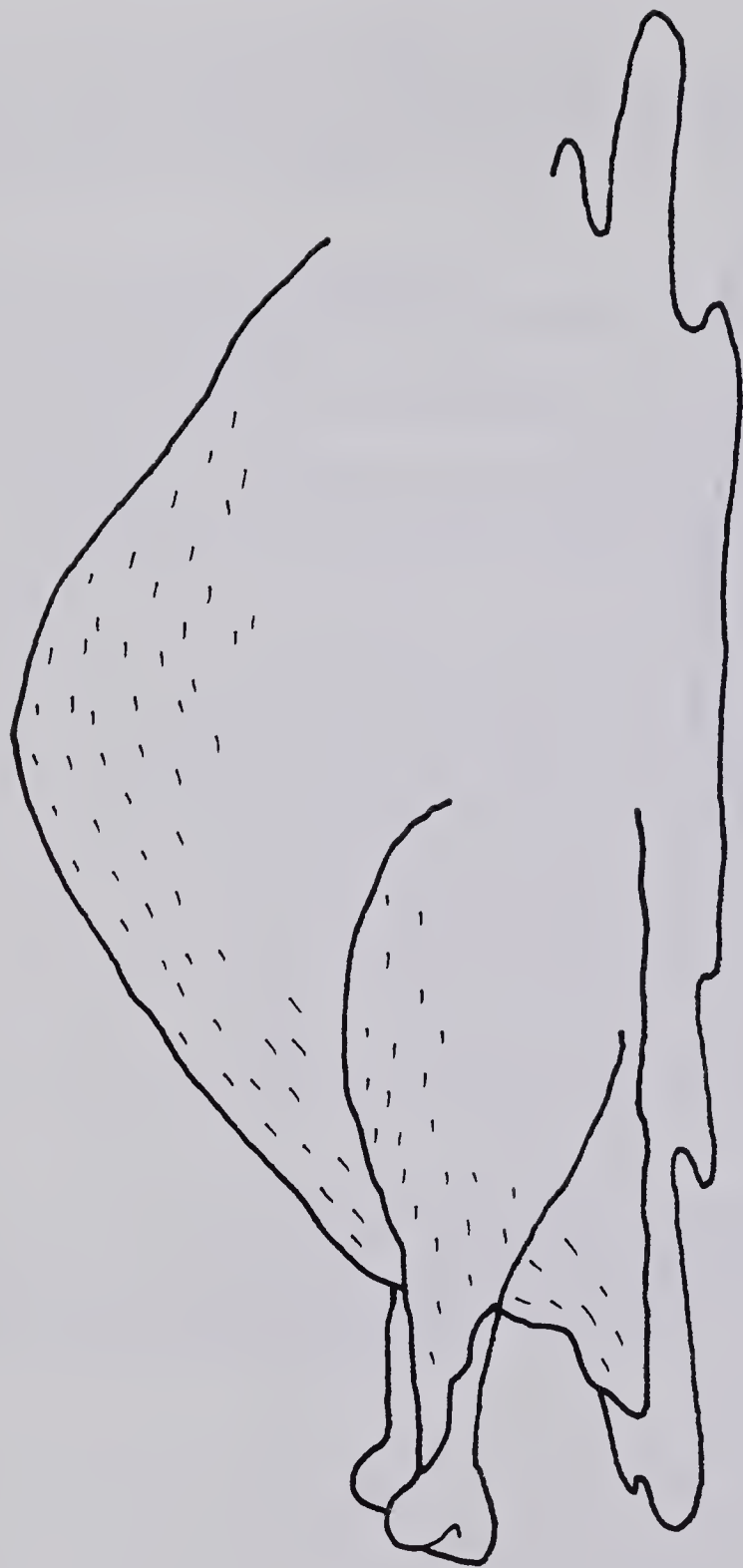
Outline:

It sat there,

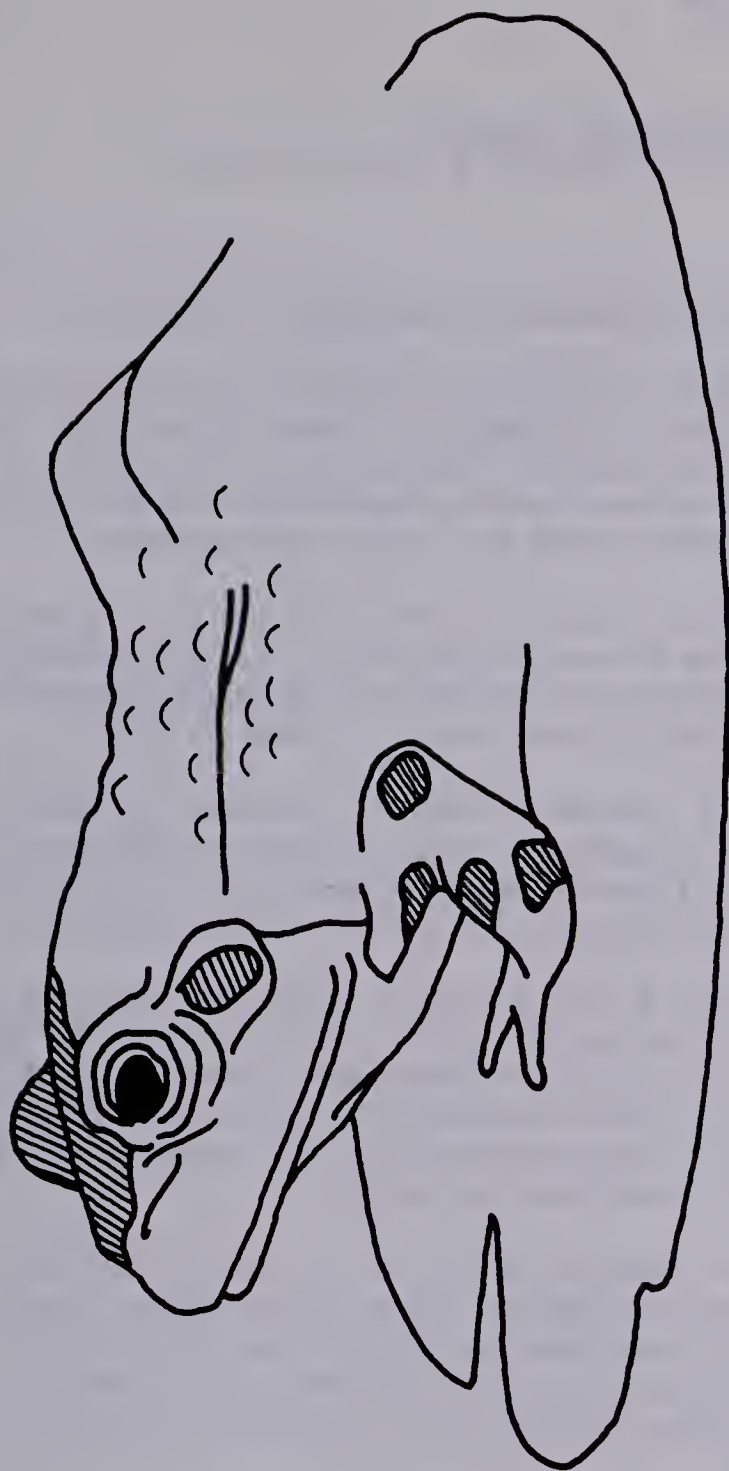
Remember to try to list details which give your reader a sense of place, of what the subject is doing, and of what the subject looks like (physical characteristics).



It sat there,



beside the sink,
its wet skin sticking to the drainboard,
draining in an ever-widening pool,
pale, bristled,
a Thanksgiving feast in name only.



near the shore,
its suction-cupped feet gripping tightly,
bobbing slightly on the lily pad,
pop-eyed, warted,
a green lump,
its eyes fixed on the cartwheeling fly.

Media Lesson 7

Outcome Reinforced

G/U/M—Mechanics: Spelling according to standard practice.

Components

Transparency 7-A

Transparency 7-B

Worksheet 7 (accompanies and extends *Transparencies 7-A and 7-B*)

Teaching the Lesson

This lesson provides practice in recognizing idiosyncracies of spelling in English, as does Lesson 27, “Meihem in ce Klasrum.” It introduces the Initial Teaching Alphabet, *not* as an alternative system of spelling, but as a way of getting students to practise the sounding-out of words, and to recognize that some combinations of letters in the standard spelling system have multiple phonetic roles.

Presenting the Lesson

Introduce Worksheet 7, Part 1, Item A. The twelve words in *Part 1* of *Worksheet 7* are written in ITA. Tell the students that they are to try to figure out these strange-looking spellings. Ask them to try reading the words out loud. It may help for you to read the first word so they will get an idea of what they are to do.

Present Transparency 7-A. This acetate shows a “translation” of each word. Go over the words, asking the students to identify the *portions* of each word that are spelled differently in the ITA system. Ask them which of the words gave them the most difficulty. Have them complete/correct their entries in Item A.

Assign Worksheet 7, Item B. Ask students to work individually and silently. However, if students have considerable difficulty thinking up new words and the exercise threatens to be no fun at all, allow them to work in pairs. *Leave Transparency 7-A on while the students try to write an additional word for the new symbols.* You will probably wish to do some of this work orally, having students come to the board to write words that seem to match these new symbols.

Present Transparency 7-B, leaving it on for Items C-F in *Part 1* and all of *Part 2*. Here the students see the entire alphabet. Go over the alphabet orally, having students pronounce the key words under each symbol. Ask the students to give additional words that would use each symbol. *Worksheet 7, Part 1, Items C-F,* asks the students to use some of these symbols. Leave the transparency projected while they work out these exercises.

Assign Worksheet 7, Part 2. The last exercise of the Worksheet gives the students a story with many misspelled words. Some are phonetically misspelled, others follow a misspelling pattern (for example, if eagle is spelled with an *le* ending, then *evil* must be the same: *eavle*). The students should have dictionaries at hand for the completion of this exercise.

Application

Lesson 27, “Meihem in ce Klasrum” *Forestudy*, “The Trouble with Spelling” (page 412).

Name _____

Media Worksheet 7

The English (?) Alphabet

A. There have been many attempts to simplify the spelling of English. One of these attempts resulted in the Initial Teaching Alphabet, known also as ITA. The words in the following list use the ITA alphabet. This alphabet is a *phonetic* alphabet; words are spelled the way they sound.

Try "sounding-out" each word. (You may want to circle the symbols that are not in the standard A-Z alphabet.) Then, write the standard English spelling to the right of the word.

1. niet _____
2. delicutesen _____
3. debræ _____
4. bɔkæ _____
5. ʃhanduleer _____
6. yat _____
7. klæʃhæ _____
8. tubacœ _____
9. racɔn _____
10. roedæœ _____
11. roedæœ _____
12. tɔ _____

B. Now your teacher will show you a transparency with spelling "translations." As you look at the two versions, see if you can figure out what the new symbols stand for. Then, in the blanks below, write a word that contains the sound described by the symbol on the left. (Hint: You may want to refer to the twelve words above for matching sounds. Can you think of words which rhyme with these 12 words?)

- ie _____
- æ _____
- ɔ _____
- æ _____

ſh

œ

C. Now your teacher will show you the entire alphabet so you can check to see how accurately you figured out some of the new symbols. Many of the letters remain the same. Two traditional letters are missing. Which ones are they?

D. Using this new *alphabet*, how would you spell *Extra*? _____ *Question*? _____

E. Using this new alphabet, spell your full name below. Spell it the way *you* want it to sound.

first

middle

last

If you're lucky, there isn't much change. That means you have a phonetic name. But if there's a lot of change, then you're one of those people whose name is often mispronounced.

F. How would you spell this sentence using the ITA?

The class began to cough loudly and shuffle their papers.

| | |
|----------------|--------------|
| 1. niet | knight/night |
| 2. delicutesen | delicatessen |
| 3. debrɛɛ | debris |
| 4. bœkæ | bouquet |
| 5. ʃhanduleɛr | chandelier |
| 6. yat | yacht |
| 7. kleɛʃhæ | cliche |
| 8. tubacœ | tobacco |
| 9. racœn | raccoon |
| 10. roedæœ | } rodeo |
| 11. roedɛɛœ | |
| 12. tœ | to/too/two |

æ
face

b
bed

c
cat

d
dog

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feet

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e
egg

i
milk

o
box

u
up

oo
book

oo
spoon

ou
out

oi
oil

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Instructional Outcomes

On *Resourcebook* page 12 appears a capsule statement of the major instructional outcomes for each of the five strands of the *NEW VOICES* program. This section of the *Resourcebook* details the specific ways in which each instructional outcome has been implemented in *NEW VOICES* 3.

Literature

Program Goal

From their year-to-year participation in the *NEW VOICES* Literature Program, students increasingly value literature as a source of information and personal satisfaction, demonstrated (a) by their growing willingness to read and (b) by their reading more and more literary works of their own choosing.

Expected Outcomes

Outcome Area 1

Students are increasingly able to respond to a work of literature with greater and greater sophistication, self-confidence, and sensitivity. (By focusing on the literary process—the literary transaction—this outcome deals with the affective.)*

This goal is achieved through instruction in the following activities:

1. *Responding/reacting* to a literary work as one first perceives and senses it.
2. *Explaining one's initial reaction*—that is, seeking to identify the sources of one's initial reaction
 - a. Recalling relevant personal experience(s)
 - b. Referring to specific passage(s) in the work that may have triggered the reaction
3. *Sharing reactions***
4. *Reconsidering and clarifying reactions/responses***
 - a. Discussing responses
 - b. Discussing the work
 - 1) Citing evidence from the work for inferences made about characters and events, about the author's statements and point of view
 - 2) Identifying important relationships within the work—e.g., chronological, cause-and-effect
 - 3) Reconsidering one's initial reaction and (perhaps) modifying it in the light of discussion
5. *Extending responses*
 - a. Speculating about alternative solutions to problem(s) posed by the author of the work
 - b. Identifying likeness and/or differences between the work and one's own life
 - c. Identifying likenesses and differences among related works
 - d. Relating the work to other art forms
6. *Judging (evaluating) the work*
 - a. Deciding whether the work is believable
 - b. Deciding whether the work was worth the time spent reading and discussing it
 - c. Evaluating the author's moral, ethical, esthetic judgments
 - d. Generalizing about the significance of the work and of related works

*The discussion questions with every selection in the text help to implement the outcome.

**These activities may occur simultaneously.

Outcome Area 2

From their involvement with a variety of quality selections and their involvement in a variety of literary experiences, students develop (a) increasing insight into what literature is and (b) increasing willingness to read literary works of different kinds. (The focus here is on the cognitive—on what literature consists of.)

This dual goal is achieved through instruction in the following activities:

1. *With respect to the elements of narrative:*
 - a. Identifying the elements of narrative and distinguishing among them
 - 1) Describing the characters
 - a) Judging the kind of person a character is from the situations and conditions that motivate him/her, from what he/she says and does, and from what others say
 - b) Inferring relationships among characters from what they say and do
 - 2) Identifying/describing the basic conflict in a work
 - a) Identifying external conflict—person vs nature
 - b) Identifying external conflict—person vs person
 - c) Identifying internal conflict—person vs himself/herself
 - 3) Describing surface events that constitute the plot: Explaining the way in which events are ordered
 - 4) Identifying/describing the theme
 - a) Distinguishing the story line from the theme
 - b) Relating themes in literature to concerns and issues in real life
 - c) Generalizing about the thesis of a work; stating the thesis in one's own words
 - 5) Identifying the angle of narration
 - a) Identifying the omniscient angle; explaining its usefulness
 - b) Identifying the angle of the first-person participant; explaining its usefulness
 - c) Identifying the angle of the reporter-bystander; explaining its usefulness
 - b. Identifying/describing interrelationships among narrative elements: Relating characters and conflict to theme
2. *With respect to the writer's craft:*
 - a. Explaining the significance of foreshadowing and suspense to the unfolding of plot and the resolution of conflict
 - 1) Identifying instances of foreshadowing
 - 2) Predicting events and outcomes by means of foreshadowing
 - b. Explaining what point of view is
 - 1) Identifying/describing the author's point of view
 - a) Identifying the author's voice
 - b) Identifying the author's stance
 - c) Describing the author's tone and mood
 - d) Describing the author's attitude
 - e) Describing how the author's point of view—combined with tone, mood, stance, attitude—contribute to the meaning and significance of the work
 - 2) Identifying/describing the characters' points of view
 - c. Inferring meanings that depend on an understanding of irony and satire
 - d. Developing a sense of humor
 - 1) Identifying/inferring incongruity
 - 2) Identifying/inferring exaggeration
 - 3) Identifying/inferring ironic humor
 - 4) Identifying/inferring the outlandishly bizarre
 - e. Explaining why a work is/is not believable
 - 1) Willingly suspending disbelief
 - 2) Relating themes in literature to concerns and issues met in real life

- f. Explaining the purpose and use of dialogue: Differentiating dramatic dialogue from narrative dialogue
 - g. Explaining the significance of the author's use of details
 - 1) Identifying precise, relevant details
 - 2) Identifying details that help the reader understand complex emotion—that show, not tell, how a character feels
 - h. Characterizing the author's style
 - 1) Recognizing/characterizing a matter-of-fact, prosaic style
 - 2) Recognizing/characterizing a colorful, attention-getting style
3. *With respect to the literary devices available to a writer:*
- a. Recognizing/describing how imagery and figurative language in a work contribute to its meaning
 - 1) Differentiating between figurative and literal language
 - 2) Differentiating word from image
 - 3) Identifying simile and/or metaphor and describing its significance
 - 4) Explaining the relationship between the parts of a metaphor
 - b. Identifying/infering and stating what one believes to be the symbolic meanings of a work
 - 1) Relating literal to symbolic meanings
 - 2) Explaining the important symbols in a work
 - c. Recognizing the use of specific and concrete diction
 - d. Distinguishing between denotation and connotation: Explaining the effect of using connotative words
 - e. Identifying the shape/pattern of a work; explaining the significance of that shape
 - 1) Identifying/explaining time patterns
 - a) Noting/using beginning-to-end patterns
 - b) Noting/using *in medias res* patterns
 - c) Noting/using flashbacks
 - 2) Identifying/explaining logical or illogical patterns
 - f. Identifying ambiguous, euphemistic, and/or deceptive wordings
 - g. Identifying stage directions and explaining their significance
 - h. Explaining the stream-of-consciousness technique—the use of interior monologue
4. *With respect to types of literature:*
- a. Distinguishing one literary genre from another
 - b. Identifying the distinguishing features of each of several genres
 - 1) Characterizing fiction
 - a) Identifying a short story
 - b) Identifying an excerpt from a novel
 - 2) Characterizing nonfiction
 - a) Identifying/characterizing biography
 - b) Identifying/characterizing autobiography
 - c) Identifying/characterizing essays (both formal and informal)
 - d) Identifying/characterizing profiles
 - 3) Identifying/characterizing drama
 - 4) Identifying/characterizing poems
 - a) Identifying lyric poems
 - b) Identifying narrative poems
 - c) Identifying humorous poems

Reading

Program Goal From their year-to-year participation in the *NEW VOICES* Reading Program, students read with increasing proficiency.

Expected Outcomes **Outcome Area 1**
Students acquire an increasingly functional vocabulary—in speaking, reading, and writing.

This goal is achieved through instruction in the following:

1. *With respect to vocabulary acquisition on the literal level:*
 - a. Getting meaning from context clues
 - 1) Making use of direct explanation/definition
 - 2) Determining which meaning of a multiple-meaning word applies
 - 3) Noting and using synonyms
 - 4) Seeking help from the tone and mood
 - b. Getting meaning through structural analysis
 - 1) Noting and using familiar roots, combining forms, prefixes, and suffixes
 - 2) Noting and using inflections: tense-markers
2. *With respect to vocabulary acquisition on the inferential level:*
 - a. Getting meaning via connotation
 - 1) Heeding the emotional overtones associated with the word in question
 - a) Noting favorable/unfavorable connotations
 - b) Noting pleasant/unpleasant connotations
 - c) Noting dignified/undignified connotations
 - d) Noting refined/vulgar connotations
 - 2) Relating past experiences to the literal meaning of the word in question
 - 3) Choosing from among synonyms
 - b. Interpreting figurative language: Recognizing the expressed comparison of similes
 - c. Getting meaning through language manipulation: Creating new words or new meanings for old words

Outcome Area 2

Students are increasingly able to comprehend what they read—to get meaning from text.

This goal is achieved through instruction in the following:

1. *Re comprehension on the literal level—on-the-line reading:*
 - a. Recognizing/identifying main ideas
 - b. Recognizing/identifying important details
 - c. Recognizing/identifying organizational patterns
 - d. Recognizing/identifying cause-and-effect occurrences
 - e. Recognizing/identifying comparison and contrast
 - f. Recognizing ideas/information explicitly stated through analysis or through synthesis
2. *Re comprehension on the inferential/applicative level—between-the-lines reading:*
 - a. Inferring the main idea and important details
 - b. Inferring organizational patterns
 - c. Inferring cause-and-effect relationships
 - d. Inferring characters' traits and motives
 - e. Inferring the author's tone/mood/point of view/attitude

- f. Inferring the author's purpose
 - g. Identifying unstated relationships
 - h. Interpreting character traits
 - i. Empathizing with characters
 - j. Applying/transferring ideas to other situations/persons.
3. *Re comprehension on the judgmental/evaluative level—beyond-the-lines reading:*
- a. Distinguishing fact from opinion
 - b. Judging/evaluating the authenticity of information
 - c. Judging/evaluating the validity of information
 - d. Judging/evaluating the adequacy of information
 - e. Evaluating propaganda
 - f. Synthesizing ideas/information deemed significant

Outcome Area 3

Students learn to read with increasing efficiency.

This goal is achieved through the following:

1. *With respect to study skills on the literal level:*
 - a. Scanning the text
 - 1) Becoming familiar with the format
 - 2) Noting the nature and placement of main headings
 - 3) Making use of summaries
 - b. Surveying/previewing the lesson/assignment
 - c. Applying the SQ3R reading technique
 - d. Developing a flexible reading rate
 - 1) Skimming
 - 2) Adjusting reading rate to the nature of the material, the purpose for reading, the interest one has in the subject
 - e. Acquiring dictionary skills
 - 1) Pronouncing words according to their diacritical markings
 - 2) Identifying the appropriate meaning
 - 3) Locating and interpreting relevant derivational information
2. *With respect to study skills on the inferential and the judgmental levels:* Gaining increased flexibility of reading rate

Language

Program Goal From their year-to-year participation in the *NEW VOICES* Language Program, students express themselves with increasing appropriateness and precision.

Expected Outcomes **Outcome Area 1**
Students gain increasing insight into the nature and the development of the English language.

This goal is achieved through instruction in the following:

1. *Investigating the makeup of the English language*
 - a. Identifying Anglo-Saxon origins
 - b. Identifying French contributions
 - c. Identifying Latin and Greek contributions
 - d. Identifying miscellaneous borrowings
2. *Investigating the story behind the word*

Outcome Area 2

Students become increasingly able to select and use words that are appropriate, precise, and vivid.

This goal is achieved through instruction in the following:

1. *Using appropriate diction*

- a. Recognizing the varieties of standard English expression
 - 1) Recognizing formal language
 - a) Understanding the nature of formal language
 - b) Using formal language when appropriate
 - 2) Recognizing informal language
 - a) Understanding the nature of informal language
 - b) Using informal language when appropriate
 - 3) Recognizing slang
 - a) Understanding the nature of slang
 - b) Using slang when appropriate
 - 4) Avoiding nonstandard English
- b. Becoming familiar with the modes of English
 - 1) Perceiving the nature and function of idioms
 - a) Recognizing idioms
 - b) Explaining the meaning of idioms
 - 2) Recognizing/identifying trade jargon
 - 3) Recognizing/identifying clipped words and explaining their significance
 - 4) Recognizing/identifying euphemisms and explaining their significance
 - 5) Perceiving the dynamic nature of English
 - a) Identifying archaisms and obsolete words
 - b) Identifying new words
 - c) Identifying changes in word meanings

2. *Using precise diction*

- a. Increasing vocabulary through synonyms
- b. Using synonyms for variety
- c. Choosing from among synonyms to pinpoint meaning

3. *Using vivid diction:* Recognizing the suggestive power of words

- a. Identifying words that create favorable/unfavorable pleasant/unpleasant impressions
- b. Differentiating between dignified/undignified words
- c. Differentiating between refined/vulgar terms

Grammar/Usage/Mechanics

Program Goal

From the *NEW VOICES* Grammar/Usage/Mechanics Program, students become increasingly proficient in the use of their language.

Expected Outcomes

Outcome Area 1

Students increase their ability to structure mature sentences; students use standard English with increasing effectiveness.

This goal is achieved through instruction in the following:

1. *Getting involved with grammar*

- a. Developing sentence sense: Identifying basic sentence patterns.
- b. Expanding sentences
 - 1) Identifying/supplying phrasal modifiers

- 2) Identifying/supplying absolutes
- 3) Subordinating one idea to another via dependent clauses, thereby forming complex sentences
 - a) Identifying/supplying dependent clauses
 - (1) Identifying/supplying adjective clauses
 - (2) Identifying/supplying adverb clauses
 - (3) Identifying/supplying noun clauses
 - b) Placing dependent clauses appropriately in sentences
- c. Transforming sentences
 - 1) Forming question transformations
 - 2) Forming *there* transformations
 - 3) Forming passive transformations
- d. Embedding: substituting simple for complex constructions
- e. Generating sentences by means of cumulative detail
- f. Understanding word classes and functions
 - 1) Working with verbs
 - a) Identifying auxiliary verbs and modal verbs
 - b) Recognizing basic forms of both regular and irregular verbs
 - 2) Explaining the roles played by verbals: Identifying/supplying participles and participial phrases
2. *Recognizing and practising standard usage*
 - a. Maintaining concord: Making subjects and verbs agree in number and person
 - b. Using verbs according to standard practice
 - 1) Avoiding *ain't*.
 - 2) Inflecting verbs—especially *be* and *have*—in the present tense—to show time and number
 - 3) Choosing appropriately between the past form and the past participle
 - 4) Using an auxiliary verb with the past participle when that form serves as a verb
 - 5) Supplying the appropriate auxiliary or modal verb to express precise meaning
 - 6) Keeping tenses consistent
 - c. Using pronouns according to standard practice
 - 1) Using the nominative forms of personal pronouns as subjects and subject complements
 - 2) Using objective forms of personal pronouns as objects of verbs, prepositions, and verbals
 - 3) Using *himself* rather than *hissself*, *themselves* rather than *theirselves*.
 - d. Distinguishing between adjectives and adverbs and using each according to standard practice
 - 1) Avoiding *them* as a demonstrative
 - 2) Using demonstratives according to standard practice
 - e. Avoiding barbarisms
 - 1) Avoiding the use of *of* as a verb
 - 2) Avoiding double negatives
 - 3) Avoiding pleonastic subjects
 - 4) Avoiding common redundancies

Outcome Area 2

In their writing, students habitually practice the common conventions of capitalization, punctuation, and spelling.

This goal is achieved through the following:

1. *Punctuating according to convention*
 - a. Explaining the present-day tendency to under-punctuate
 - b. Using commas

- 1) Separating the constituent parts of addresses and dates
- 2) Separating the items in a series
- 3) Setting off certain constructions
 - a) Setting off appositives
 - b) Setting off nouns of direct address
 - c) Setting off nonrestrictive clauses
- 4) Setting off the complimentary close of a letter
- 5) Setting off a direct quotation from explainers
- c. Using the colon
 - 1) Placing a colon after the salutation of a business letter
 - 2) Placing a colon after each speaker's name in dramatic dialogue
 - 3) Placing a colon after the words *the following* or *as follows* to indicate a listing of items
- d. Using the dash according to standard practice
- e. Using quotation marks to indicate a speaker's exact words
- f. Using apostrophes
 - 1) Using an apostrophe appropriately to show possession
 - 2) Using an apostrophe to indicate the plural of numbers, figures, letters
 - 3) Using an apostrophe to indicate omitted letters

2. *Spelling according to convention*

Composition

Program Goal Students state and sustain a thought, an idea, a thesis—in oral and/or written form—with increasing maturity, clarity, and effectiveness.

Expected Outcomes **Outcome Area 1**
Students learn to organize their ideas systematically and express them effectively in writing.

This goal is achieved through instruction in the following:

1. *Becoming involved in writing situations*
 - a. Corresponding: Writing business letters
 - 1) Inquiring about/applying for a job
 - 2) Ordering merchandise by mail
 - 3) Explaining the return of unsatisfactory merchandise
 - b. Writing essays
 - 1) Expressing an opinion, a point of view
 - 2) Advocating a point of view, a course of action
 - c. Writing creatively for self-expression
 - 1) Writing an anecdote or short fiction
 - a) Providing significant details
 - b) Clarifying with details about details
 - 2) Describing personal experiences in an autobiographical account
 - 3) Writing a short play
 - 4) Adapting/reinterpreting a literary work, a TV documentary or drama, a film
2. *Writing/Composing*
 - a. Deciding on a suitable topic: Jotting down ideas as they occur in a kind of stream-of-consciousness form
 - b. Writing a multi-paragraph composition
 - 1) Phrasing a suitable thesis statement
 - 2) Organizing the composition

- a) Making a three- or four-level outline
 - b) Writing an appropriate introductory paragraph
 - c) Developing the body of the composition by identifying and stating the important relationships among relevant aspects of the thesis.
 - d) Writing an appropriate concluding paragraph
- 3) Unifying the composition
 - a) Relating every paragraph to some aspect of the thesis
 - b) Making sure of the unity of each paragraph
- 4) Writing a coherent composition
 - a) Ordering the paragraphs systematically
 - b) Using appropriate transition words and phrases
- c. Revising/polishing the composition
 - 1) Constructing efficient, effective sentences
 - a) Ordering structural elements clearly and coherently
 - b) Varying sentence patterns and sentence length
 - c) Eliminating unnecessary repetition
 - d) Using the passive voice appropriately
 - 2) Saying what you mean, meaning what you say
 - a) Expressing ideas simply and honestly
 - b) Placing modifiers to insure clarity
- d. Proofreading the composition
 - 1) Capitalizing according to standard practice
 - 2) Punctuating according to standard practice
 - 3) Spelling according to convention

Outcome Area 2

Students learn to organize their ideas systematically and express them effectively in oral communication.

This goal is achieved through instruction in the following:

- 1. *Getting involved in situations demanding oral expression*
 - a. Speaking creatively: Participating in a focused discussion—small-group or large-group, forum, panel, symposium
 - b. Role-playing, engaging in improvisational drama

Appendix

The following outlines may be helpful for teachers who wish to organize the material in *New Voices 3* in a different way from that suggested in the table of contents:

Literature

Fiction

"Night Drive" (11); "An Ounce of Cure" (53); "If I Lived Through It" (78); "The Kid in the Stove" (109); "Gaston" (116); "The Collecting Team" (132); "You Need to Go Upstairs" (161); "Especially Worthy" (181); "Ruben" (203); "Raymond's Run" (213); "All the Years of Her Life" (243); "Juan Romo" (258); "Say It with Flowers" (285); "The Face Is Familiar, But—" (297); "Cranes Fly South" (316); "The Immortals" (348); "Virtuoso" (403)

Nonfiction

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Drama

"The In-Group" (26); "The Monkey's Paw" (325)

Poems

"The Centaur" (41); "When I Was One-and-Twenty" (44); "Death of a Salesman" (45); "A Dream of Mountaineering" (46); "For My Grandmother" (48); "The Bull Calf" (49); "Canadians All" (73); "Canada" (74); "Recital of the Priest Chilan" (113); "Fear Not the Night's Darkness" (168); "I'm Nobody! Who are you?" (170); "Our Boy in Blue" (172); "Warren Pryor" (173); "Ambivalence" (174); "The Song My Paddle Sings" (175); "Comrades" (226); "The Man Who Finds His Son Has Become a Thief" (248); "Do Not Go Gentle into That Good Night" (270); "Song of the Young Man Girls Cannot Resist" (271); "It's Raining in Love" (272); "One Perfect Rose" (274); "Kidnap Poem" (275); "In All Men" (276); "The Bird" (321); "Neuteronomy" (364) (364)

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Composition

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